Lilith: Dark Feminine Archetype

Asenath Mason

LILITH

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TEMPLE OF ASCENDING FLAME

LILITH

DARK FEMININE

ARCHETYPE

Edited by Asenath Mason

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Sigil of Lilith by Asenath Mason

Introduction

Asenath Mason

Lilith is probably the most famous of all female demons in the Western esoteric tradition. If you are holding this book in your hands, her name is most likely familiar to you as well. But what do you really know about her?

Is she merely a demon or a goddess to you? Do you see her as a vicious child killer or a powerful female force? Is she a whore and lusty succubus in your imagination or a proud and independent woman who does not take a partner and forever remains a maiden? Or perhaps she is simply an inner impulse within your subconscious mind? All these roles and many more are ascribed to Lilith in myths and legends, from the 3rd millennium BCE to the present day, and we can find them in ancient Sumerian accounts as well as in modern books of magic and works on female psychology.

First encountered in ancient Sumerian lore, she is shown naked in her oldest depictions, with prominent breasts and unbound hair, symbolizing her untamed sexual force, which is the key to her initiatory gnosis. In medieval legends she appears as the Serpent in the Garden of Eden, tempting the first human couple to taste the fruit from the Tree of Knowledge - the first seducer and the first adversary in the history of mankind. In the Jewish tradition, she is the first wife of Adam and the mother of all demons and abominations of the earth, the Queen of Sheba from the legend of King Solomon, and the wife of God himself in absence of the Matronit. In European folklore we meet her as the presiding goddess of the Witches' Sabbat and the female leader of the Wild Hunt. She is identified with Medusa who kills men with her deadly

gaze, the Harpy who shrieks in the night, Lamia who devours her lovers, and other terrifying blood-thirsty hags and man-eating monsters. Finally, in feminist ideology, she is the symbol of a liberated woman, and in Jungian psychology she represents the Anima - the dark, unconscious part of the Self.

She has so many masks that each time we think we already know her, she reveals a new one, showing a completely different aspect of herself and laughing at our ignorance.

The earliest mention of an entity with a name similar to that of Lilith is found in the Sumerian king list from the 3rd century BCE, stating that the father of the famous hero Gilgamesh was a "Lilu" demon, a kind of an incubus. There were several types of spirits associated with sexual activities in Mesopotamian lore: the male was called Lilu, the female was Lilitu or Lili, and there was also Ardat-Lili and Irdu-Lili. Lilu was believed to wander through deserts and in open areas and was especially dangerous to pregnant women and infants. Lilitu seemed to be his female counterpart, and Ardat-Lili (whose name means "maiden Lilu" was supposedly a young girl incapable of normal sexual activity and aggressive toward young men. Irdu-Lili was her male counterpart. In modern times these theories are often questioned and many scholars claim that these spirits were originally storm and wind demons and their association with medieval succubi and incubi is due to wrong translation and misinterpretation. It is the same with the well-known terracotta relief from Babylonian times, commonly identified with Lilith, which shows a female entity with wings and owl feet, standing on two reclining lions and flanked by owls. Originally thought to represent Lilith, right now the image is rather identified with Ishtar or Ereshkigal. Indeed, the name "Lilith," which is most likely derived from Hebrew, is not found in the Mesopotamian sources. What we find are only words similar in their roots, but not necessarily referring to the Queen of the Night from the Hebrew lore.

For instance, in the Sumerian epic *Gilgamesh and the Huluppu Tree* there is a mention of a female spirit dwelling in the tree that is sometimes thought to be Lilith, but the name mentioned in the text is Lillake or Ki-sikil-lil-la-ke.

Similar derivatives of the name are found in other texts as well, but it is not entirely clear if they refer to the same entity as the Jewish Lilith.

Unfortunately, there are not enough sources to determine how a minor wind

demon from ancient myths might have become the mother of all evil spirits and the queen of hell in the medieval Qabalistic lore. That is a question that perhaps can only be answered by the goddess herself.

From old sources we should also mention a passage in the Bible, i.e.

Isaiah 34:14, which supposedly refers to Lilith, although its validity is often questioned as well. That is the only possible reference to Lilith found in the entire Bible:

"The wild beasts of the desert shall also meet with the wild beasts of the island, and the satyr shall cry to his fellow; and lilith also shall rest there, and find for herself a place of rest."

The word "lilith," however, does not really appear in this passage as a name, but in most versions of the Bible it is simply translated as a "screech owl," which was thought to be one of the unclean animals that would be punished by Yahweh on the day of vengeance. Again, this leaves us with no valuable reference that would give us an insight into the roots of the goddess.

Then, however, we meet her through the Hebrew lore. In the Talmud we find references to beings called "the Lilin," who have a human form with wings, possibly related to Lilith, although Raphael Patai in *The Hebrew Goddess* writes that the name "Lilin" was the masculine plural of "Lili." The Talmud also contains the most famous myth of Lilith, developed further in *The Alphabet of Ben-Sira,* according to which she was the first wife of Adam, the one before Eve. In this legend, Lilith and Adam were created together, from the soil of the earth. They were equal in their creation, but could find no happiness or understanding together. When Adam wished to lie with her, she refused to lie beneath him, and since he was still trying to overpower her, she left him and fled the Garden of Eden. This happened in a rather dramatic way

- she rose into the air with fury, screaming the secret name of God

(Shemhamforash, and flew away to settle on the shore of the Red Sea (the mythical land of Zemargad, where she started to mate with demons, giving

birth to hundreds of demonic spirits each day. Seeing this, God sent three angels after her: Senoy, Sansenoy and Semangelof. They found her on the shore of the Red Sea determined to fetch her back or drown her in the water, but neither of this happened. Instead, they made an agreement, according to which Lilith promised to spare the life of newborn children of Adam if they were protected with amulets bearing the names of the three angels. She also gave her consent to the death of one hundred of her own children every day.

In return, the angels left her alone and she became the Queen of Zemargad and the mother of all demonic spirits on the earth from that moment until the present day.

The Talmud also describes her story further - when the first humans were exiled from the Garden of Eden, Adam embarked on a period of penitence which lasted for 130 years. At that time he fasted and refrained from intercourse with Eve, but he could not control his involuntary nocturnal emissions, which were caused by Lilith and Naamah visiting him at night and stealing his semen to create evil spirits. At the same time, male spirits came and impregnated Eve, who therefore became the mother of innumerable demonic spirits called the plagues of mankind.

In the Hebrew lore Lilith is the mother of all evil in the world and it is often believed that it was either her or Samael, her demonic spouse, who came to Adam and Eve in the form of the Serpent, tempting them to taste the fruit of the Tree of Knowledge. Then Samael as the Serpent lay with Eve and conceived Cain, the first murderer, and sometimes it is thought that Eve was at that time possessed by Lilith, and thus she and her demonic spouse are the true parents of the first man in the line of the Devil's descendants. On the other hand, it is worth noting that the succubi and incubi that sought Adam and Eve are not named in any of the sources from the Talmudic period and it was later that Lilith became associated with these nocturnal attacks and thus became the mythical prototype of a demonic seductress.

The fear of Lilith was a popular belief at that time and there are many findings from the sixth and seventh century CE containing incantations and charms against her or "Liliths," which also points at the fact that "Lilith" at first was not a single being but a name for a group of spirits. This data is

included e.g. in Aramaic incantation texts found on bowls containing magical texts, inscribed on amulets, and carved in other items that were meant to protect the owner, his house and his family. According to these texts, which later because the source of the most popular myths of Lilith, she and her demonic children were succubi and incubi visiting sleeping men and women at night, and they were especially dangerous to women during certain periods of their sexual life cycle - before defloration, during menstruation, at the time of pregnancy, etc. A rough drawing on one of the Jewish bowls shows Lilith naked, with long loose hair, large breasts, exposed genitals, and chained ankles. It was believed that once "Liliths" or "Lilin" succeeded in attaching themselves to a man or woman, they acquired the right of cohabitation and had to be given a letter of divorce to be expelled. Jealous of their lover's spouse, they attacked the children born of the normal human wedlock, plagued and strangled them, and also prevented the birth of children by causing miscarriages, barrenness, or complications during childbirth.

This image of Lilith prevailed for many centuries, spreading from Babylonia to the East, into Persia and other nearby areas. However, throughout the Middle Ages her role evolved and changed in a significant way, and the early Qabalistic writings (from the 13th century onward no longer refer to her as a lesser demon associated with sexual activities but talk about Lilith as the dark side of the Shekinah and the spouse of God himself.

In this period we encounter many theories on her origin, her power and her role in the history of mankind. For instance, one of these theories presents Lilith as a being created before Adam, on the fifth day of Creation, explaining that she was the "living creature" with whose swarms God filled the waters. A less favorable version shows her as created together with Adam, but while God made Adam out of the clean earth, Lilith was made from filth and impure sediments of the earth. Still another idea was that at the moment of Creation Lilith was an already existing soul, and while God breathed the "breath of life" into Adam, thus creating his soul, Lilith was

called forth from the depths of the Great Abyss, where she originally dwelt.

Following this idea, there were stories showing Lilith not as a being created by God at all, but as a divine entity that emerged spontaneously together with Samael, either out of the Great Abyss or out of the power aspect of God (Geburah, pouring out of the spheres containing the divine light and creating the Tree of Qliphoth. Some Qabalistic writings even go as far as to claim that Lilith actually *is* the Qliphoth, because when the “first light” appeared on the day of Creation, it became hidden and holiness became surrounded by a husk of evil. This husk (q’lippa spread and brought out another husk, and this was none other than Lilith herself.

Lilith’s relationship with Samael is also the subject of many myths and legends. In the writings of the two brothers, Jacob and Isaac ha-Kohen, especially in *The Treatise of the Left Emanation,* she and Samael are described as born together, as one emanation, in the shape of an androgynous, double faced being, forever joined in sexual act through an intermediary - a mystical “blind dragon” Tanin’iver. This “mystical marriage” of Lilith and Samael is believed to produce a being known as “the Beast,” “Angel Satan,”

or “the Other God.” This creature is sometimes thought to have been the Serpent in the Garden of Eden and the first initiator of mankind. While Adam and Eve reflected "that which is above," Samael and Lilith represented something older and more primordial, like the Void that they came from. The same sources that speak about their relationship say that God separated Samael and Lilith, castrated him and made her barren, but they constantly long for each other and have found a way to mate through the Blind Dragon, who corresponds to the Biblical Leviathan. This union of Samael, Lilith and Tanin'iver is thought to constitute the primordial being that preceded the Creation and can destroy the whole world at any moment.

An interesting thing to note is also Lilith’s relationship with God.

According to Qabalistic lore, God sent away the Matronit, his wife, and took

“the slave-woman” in her place. This slave-woman is believed to be Lilith.

She is called the Alien Crown and thought to rule the Other Place, which is a reference to Sitra Ahra. The Matronit in rabbinical literature is an aspect of

the Shekinah, the feminine side of God. Her role is complex and discussing it would require a separate essay. Suffice to say, in medieval Qabalah Shekinah is believed to embrace both bright and dark aspects, and in the Zohar we read: “The Shekinah is at times called the Mother, at times the Slave-Woman, and at times the King’s Daughter.” This gives us a new perspective on Lilith -

she is a part of the Divine Feminine, not an adversary of God, but an emanation of his divine essence. Indeed, her role in the Qabalah is often ambiguous, and she is sometimes associated with “the angel Buznai,” linked with the order of the Cherubim, and one of her titles is the Messenger of God, which is a mysterious aspect in which she acts on behalf of God as a force of retribution similar to Nemesis. The Shekinah herself can manifest as the Matronit, which is her bright side, or as Lilith, which is her dark counterpart, and only the circumstances can determine whether she assumes the good or evil form.

This Qabalistic legend is similar to the modern psychological interpretation of the Lilith myth. In Jungian psychology she is the Anima, the feminine aspect of the unconscious mind. According to C.G. Jung, when Adam rejected this part of the Self, she turned to the Shadow (Samael, assumed the demonic shape, and began to strive for domination. This is confirmed by the tale from the Talmud, in which Adam is created as an androgynous being, with the male and the female contained within him. Lilith can therefore be viewed as the feminine aspect of man. The role of Lilith in the male and the female psychology is much greater, though, and this is only one of possible interpretations.

In the Zohar, and in myths and legends of the Hebrew folklore we find much more information about her and her countless masks and manifestations. Some of these legends reveal her names, like e.g. the list that she reputedly revealed to the prophet Elias: Abeko, Abito, Amizo, Batna, Eilo, Ita, Izorpo, Kali, Kea, Kokos, Lilith, Odam, Partasah, Patrota, Podo, Satrina, and Talto. A similar list is given by Hanauer in *Folk-Lore of*

the Holy Land: Abro, Amiz, Amizu, Avitu, Bituah, Ik, Ils, Kalee, Kakash, Kema, Lilith, Partasha, Petrota, Pods, Raphi, Satrinah, Thiltho. *Dictionary of Angels* adds to this list the following names: Abyzu, Alio, Alu, Ardad Lili, Gallu, Gelou, Gilou, Lamassu, Zariel, Zephonith. In addition to all these, we can

still find many names and titles in other accounts and sources. She is the Northerner, the Mother of Abortions, the Scant Measure, the Night Hag, the Strangler of Children, the Scarlet Whore, the Alien Woman, the Maiden, the Destroyer, the Princess of Screeching, the Harsh Husk, and the End of All Flesh.

Some of these masks are explored in this anthology. Written by active practitioners, this book brings together essays, rituals, and unique artwork dedicated to the Queen of the Night and the Dark Goddess of the Qliphoth.

Denied and rejected, worshipped and venerated, Lilith has been a part of the Western culture for ages. Viewed both as a beautiful seductress and a ruthless demon, she is the Serpent and the Adversary, the first woman, and the primary initiatrix into the mysteries of the dark side of the Qabalistic Tree of Life. Her rites are the works of love and pain, sex and transgression, transcendence and immanence, for she exists at the roots of all desire of all humans past, present and future. This archetype has never been fully grasped in its profundity and is constantly unfolding, challenging us to recognize our fears and passions and to transform them into tools of power.

In this tome you will find personal accounts of practitioners who ventured into the sacred and unholy garden of the Dark Queen of Sitra Ahra and returned transformed and empowered by her gnosis. Spells and invocations, dream magic and guided meditations, visions and stories of intimate encounters with Lilith - all this is contained in this small book, written from the perspective of the Left Hand Path and the Draconian Tradition. I say

“small” because no book can ever embrace Lilith in her totality and with all her masks and manifestations, and this one does not even aspire to such a task. Perhaps, however, it will inspire you to your own research and exploration of this fascinating goddess, overthrowing the common misconceptions associated with Lilith and restoring her rightful position as

the Queen of the Night and the leading representative of the Dark Feminine
-

the archetype as old as the history of mankind itself.

Sea of Ecstasy

Mike King

Your kisses are like liquid ecstasy,

Setting my soul on fire as I let you take over me.

A perfect union we've come to make,

In such a perfect moment in such a perfect place.

As we touch we create suns, moons, and stars,

That can be seen above and afar.

Your voice sounding like a satin covered night,

Seducing me as we take flight.

I crave to be inside of you, to go as deep as I can Losing all agendas and losing all plans.

As a result, time stands still,

Leaving only a familiar sensation in which I feel.

As you devour me I become satisfied,

With orgasmic pleasure that moves me like the tides.

Setting me free with its ebb and flow,

Exploding with passion in ways that I've never known.

You’ve taken over me in a rush of power,

Dissolving my inhibitions like a melting tower.

And every time I penetrate your veil I can clearly see, That right in this moment you are all I need.

Just let your liquid love transform me,

In a burning sea of ecstasy.

A Mother's Embrace

Kai’Nathera

The bloodlust.

The nights are dark.

They wrap around me in velvet layers.

Only the tips of wings show.

I can still taste her on my lips.

The deep entrapment of sweet love is still swirling through my veins.

Walking through the night is a lovely way to meet her again.

The soft flesh which my fangs pierced.

The flood of pure sweet blood ravishing my mouth.

Trying not to spill a drop, amazed at how good it feels.

The addiction is strong.

The limpness of her body as she submits to my will.

The caress of her hands on my back, hanging on to my wings for dear life.

There has never been one as sweet as you.

I will find you again.

I will never let you go.

There are times when I walk with her at night, and that is how I feel when I am her and she is me, and we travel together. I feel her beside me, holding me, caressing me, making sure that I know who I am as a Woman, a Vampire, and a Child of Darkness. There are times when I never want to let her go.

I cleanse myself in lemongrass and sandalwood soap. I shampoo my hair, all being extremely clean and refreshed, washing away the mundane filth of the day. I step out of the shower and I do not dry. I walk straight to the altar. I light my two black candles on the side, spark up some dragon's blood and myrrh, light nine small tea light candles and wash myself over with a sage smudge. No one outside of Mother can get to me now. I offer blood on the glass black rose I have for her, watching the blood fall between the unmoving petals, which looks like a dance of the divine that I have in me. It comes to a point where it should drip off. But it just stays there, holding itself, floating on the wind, waiting, just waiting.

The circle is cast, the banishing of unwanted entities is done. I proceed by calling your name. Softly at first... Slowly increasing into a rhythm that rocks me back and forth, makes my head spin and my vision cloud. With every formation of your names, I feel my body being wrapped up by the blanket of the Succubus, the Woman who has watched over me, guided me and molded me into what I am today. I feel the demons of the night reaching up, caressing my feet, legs, thighs, butt, stomach, and stopping short of my breasts.

I let Lilith's invocation spill forth from my lips, letting the imagery fill my mouth, drip down my chin and onto my breast. She is behind me. I feel the nails raking against my back. From above, the darkness covers my head, my eyes, my mouth, my neck, and my breast, all encased in darkness. I am fully

in her embrace. I am fully her. I fall into a deep trance. Dancing with Mother for what seems like an eternity. I do not want to leave. I do not want to part ways with her. She offers me comfort in my time of need. She offers me love as a mother does. We have our fights... I am her child... And after a few punishments she explains why, and assures me, it is only for my betterment.

For her I am eternally grateful. We will never leave one another. No matter the fights. She is there for me, and I her. We are twins and I am birthed of her. When I look around I see her scent trailing around me. I can see her everywhere in the ritual space. I can smell her. I can taste her divine essence.

I sink into her chest and watch as she engulfs my body into her world.

The shapes of beings that are familiar to me rush by in a flash. All I can see is the whiteness of her skin, the redness of her full lips, and the inky blackness of her hair whipping around me. I wake drenched in sweat, heart racing.

Whenever I am with Mother in her realm I wake up smelling of fresh dirt, the iron of blood, the stench of sulfur. I smell of travels taken and long forgotten.

A scent that is never-ending and all welcoming. The blood on the glass rose is now gone. It always amazes me how I interact with her, and vice versa.

Did the blood really leave the rose, or did it just dry. No, it is gone, like it always is when I coat it with my serum. There is no drop on my altar. I raise the goblet and drink to her, of her. She enjoys the angelica root tea I make for her as an offering. Something that has been recent but subtly asked for. When I drink from the goblet that I have her drink in, I feel myself connecting to her once again, becoming her for an instant. Our minds merge, I can see myself in her, the smoothness of her hands, the sharpness of her nails, the bloodlust she has raging through her, her ability to be all and nothing, everywhere and nowhere, here and there. I let the candles burn themselves out. I light more incense so I can feel her presence for a little more, listen to some music so I can vibe with her more. The music is

rhythmic, deep, and soulful. It comes from deep within, the woman's voice starts up and tears come down my face.

I will not be ashamed.

I will not go mad.

You cannot break me.

You can try all you want.

We are equally matched.

You are realizing this more and more.

You birthed your twin.

I represent you when you were weak.

Yet I can keep the softness

And blend it with my strength.

You cannot break me.

I will not let you.

In those moments I feel like she is breaking me, but she is not. She is building me up, and it is brutal and painful, but done out of love for her Daughter. Something that needs to be done every decade or so it seems.

My time with Mother is very special and important to me. It is always a cleansing that touches me from deep within my soul. When our time is coming to an end, I remember the parting kiss Lilitu laid upon my forehead, before I retire from my journey. Cold, but full of fire, loving and stern. A mother's love is strong. No matter what.

I am a child of Lilith.

As her child,

I honor her daily.

In every aspect of my life,

When I am in need

She is there.

When I am lost

She is the light to guide my way.

I represent the sensuality that is Lilith.

I am the Succubus that is feared yet wanted.

I am the Incubus that is loved, yet yearned.

I am the child of the Great Goddess Lilith.

The Owl,

The Vampire,

Mother of All.

She knows who is true.

She knows who is real.

She is not to be played with.

I am a child of Lilith

Brought into being

Celebrating her, right here.

Fire and Lust

Asenath Mason & Rev Bill Duvendack

"The Matron Lilith is the mate of Samael. Both of them were born at the same hour in the image of Adam and Eve, intertwined in each other.

Asmodeus, the great king of the demons, has as a mate the Lesser (younger) Lilith. She is in the form of a beautiful woman from her head to her waist. But from the waist down she is burning fire."

Isaac ha-Kohen: *Treatise of the Left Emanation*

The above-mentioned quote from the *Treatise of the Left Emanation* shows something that is often missed while discussing Lilith and her mythology, i.e. that she is not a goddess of one face but a complex figure existing in many forms simultaneously. This old Qabalistic text, dating to the 13th century, speaks of multiple Liliths, one as the consort of Samael, the Serpent, and the other as the mate of Asmodeus, the King of Fire. If we research the Qabalah, Jewish folklore, and rabbinical literature, we will find many more beings named "Lilith" who appear so different from one another that we might think we are dealing with separate goddesses. Perhaps we are, but the only way to find this out is to get to the roots of legends and folklore.

Since we are approaching them from the perspective of Draconian magic, which is first of all about putting the lore into practice, the most natural way to do it is to use the available sources as inspiration to explore the goddesses in a practical way. This is also what we did when we came across the idea of two Liliths - Matron Lilith and Lilith the Maiden - as consorts of two powerful demon kings of Sitra Ahra: Samael and Asmodeus (Ashmedai). In

this essay we would like to present the results of this work, the information we have found in the available sources, and the ritual that we designed for those who want to explore the gnosis of the Maiden and the King of Fire in their own practice.

Matron and Maiden Lilith

Little is known about the two Liliths mentioned in the *Treatise of the Left Emanation*, which appears to be the first source pointing at the connection between these two forms of the goddess. From the text itself we only learn about their demonic spouses and that the younger Lilith seeks to incite wars, especially the war between herself and her mother. The same fragment mentions two names, Mehetabel and Matred, saying that Mehetabel is the daughter of Matred. More information is found in other Qabalistic texts, and e.g. in *Pardes Rimmonim* and *Mada'ei ha-Yahadut* we encounter a story of the two Liliths fighting each other - on Yom Kippur they go forth into the desert and screech. When they meet, they quarrel and struggle until their voices rise up to heaven and the earth shakes with their clamor. This all happens so that the two Liliths may not distract men with lascivious thoughts when they are at prayer. The whole myth is reminiscent of the legend of a scapegoat sent out to the desert to Azazel on Yom Kippur, but it replaces the male demon with Lilith, and instead of the scapegoat being sent to Azazel, the two Liliths are sent out to quarrel with each other and thus to leave men alone on the sacred day.

While the source literature does not elaborate on the nature and powers of the two Liliths, more information can be obtained directly from the goddesses. And so, the Matron Lilith (or Lilith the Elder, appears in rites of magic as a half-woman half-snake, with snakes instead of hair and the mask of death on her face. In many ways she resembles the Medusa archetype, and she can both enchant and scare someone to death. She can be beautiful or hideous, and there is a strong emphasis on death, fear and darkness in her gnosis. In this sense she is the consort of Samael the Angel of Death, rather

than Samael the Prince of Hell. Her younger counterpart, Lilith the Maiden (or Daughter Lilith), is an opposite of her “mother” - she is passionate and playful, seductive in a sweet and diabolic way at the same time, and she constantly tries to seduce men and lead them away from God and their religion. In her primal form she appears as a snake coiled around a cross: the pillar of ascent. While the Matron Lilith represents venom and death mysteries, the Maiden Lilith is passion and fire that drives the practitioner on the path, the force of evolution, the Fire Snake in its ascending form. Her

upper part of the body is that of a beautiful woman, but beneath her waist she is a vortex of fire. This refers to the Qabalistic legend as well: the Matron Lilith is a half-snake so that she can mate with Samael, the Serpent, and the younger Lilith has the lower part of her body in the form of fire so that she can mate with the fiery demon Asmodeus, who himself appears as a creature of fire with the upper part of the body in the shape of a man.

The two Liliths are described as being in eternal conflict, but while working with them we encounter another interpretation of their relationship -

they are two faces of the same feminine force: dark and bright, cold and warm, dead and alive. Together they form one whole, the greater archetype, which in the Qabalah is called the "Queen of Zemargad" (her domain in the land of desolation) and is identical with Lilith as the ruling goddess of Sitra Ahra, the Other Side. The Queen of Zemargad herself is a complex goddess, embracing both the death aspect of the Matron Lilith and the fiery passion of the Maiden. She is the spouse of Samael and together they are believed to rule the whole Qliphothic Tree as the mother and the father of all spirits of darkness and all "evil" in the world. At first we might think that Asmodeus is left out of this paradigm, but in the source literature the King of Fire is often called "Samael the Black," which suggests that we are simply dealing here with another face of the Dark God of Sitra Ahra and these two demon kings can be seen as one being, just like the two Liliths. There is a lot more to this interpretation, but that is a subject for another essay, and here we will focus on the aspect of fire, which is represented by the sexual union of Asmodeus and the younger Lilith.

Asmodeus, Lord of Flame

Like the twisting flames of a fire, the history of Asmodeus is one that is twisted and full of turns. On the surface he appears to be a very straightforward deity, but as is true with many things, he is much more complex than appears. On the surface, he appears to be a deity comprised of Hebrew and Persian roots, but upon closer examination, we find this is not necessarily the case, as there are other pieces to this puzzle that should be considered.

According to Hebraic lore, Asmodeus is the king of demons, or a being of wrath. Hence we can see how, to the unenlightened, he could be tied to the adversarial Lucifer Satan archetype. But, both of these perspectives are based on a strict Hebraic interpretation, and there is much more to him than that. It is in the Hebraic tradition that we find him present at the creation of the temple of Solomon, though, and that he is one of the seven princes of hell. He is also said to correspond to Lust, from the list of the Seven Deadly Sins.

Interestingly enough, it is also said that he is now here on earth after being contained to hell for several million years. Other than the apocryphal Book of Tobit and the Testament of Solomon, the name Asmodeus does not appear in the Judeo-Christian Bible. There is even a legend in that paradigm that Asmodeus was once an angel named Asmodiel.

The Bible does give us a clue to another piece of the puzzle, though, which has to do with his non-Hebraic roots. The strong possibility exists that the Hebrew version of this being and a Persian version of the same being are related, but there is no proof or evidence to back this up. Qabalistically, his mother is Agrat, who is one of the four angels of prostitution and a succubus, and his father is the legendary King David, which reinforces his primal lust correspondence.

While there are a lot of similarities when it comes to linguistics, there are almost as many discrepancies when it comes to that same subject of study.

Energetically, though, the two beings are not only closely related, it could be

argued that they are one and the same, and this is the perspective we will be taking through the course of this essay.

Persian Asmodeus

The Hebrew side of the equation has been well documented and discussed throughout the years, so let us turn our attention to the usually neglected Persian side of the equation. While no proof exists, it is commonly accepted that Asmodeus is not only the demon of lust and the king of demons as is

the Hebrew story, but has his origin in the Zoroastrian Aeshma, which is known as a demon of wrath. We should first create context, though, because the history of Zoroastrianism is so long that we need to clarify which period of time we are discussing. In this case, this is important due to the fact that the Zoroastrianism roots are not as ancient as one would think. Aeshma dates back to somewhere between the 9th and 12th centuries CE, which is newer than the Hebraic tradition. Considering global placement, we can infer that Asmodeus was brought over to the Zoroastrian system after already being established in the Hebraic system. The reason this is important is because it tells us that the correspondence of wrath from a Zoroastrian perspective is not part of his original Hebraic character of Ashmodai, who was the demon of lust. The common correspondence between the two is interesting, though, because it is both lust and wrath that puts a fire in the belly, so to speak. It is both that excites the senses and ignites the blood, even though they manifest quite differently. Asmodeus as he is today is both wrath and lust, though, due to the centuries of being worked with as we know him.

Master of the Fires of Lust

There is one particular story, though, that fits in quite nicely with our work, and that is the story of his lineage. In one tale, he is the offspring of Adam and the angel of prostitution Naamah, with this union occurring while Adam was married to Lilith. This is Lilith the Elder, though, and from this

same folklore another tale is produced, which is the one that we will address here to complete the picture already began earlier in the essay. Now that you have seen the Lilith side of the equation earlier and are now familiar with Asmodeus, let us begin taking a closer look at their relationship.

In a lot of ways, they are the embodiments of love and hate, which are often times perceived as flip sides of the same coin. They are the masculine and feminine expressions of the fires of passion and desire. Too much of either can lead to wrath, another of his traits. Their relationship is especially noteworthy, though, because it hits on multiple levels, and there is much profound wisdom to be gained by exploring their relationship in depth. Like Kundalini is the female fire and sexual energy, so is the young Lilith in this

case, and Asmodeus would be the male expression counterpart. This is not a peer relationship, though, which reveals another layer of gnosis.

In the tales mentioned above, Asmodeus is entangled with both young Lilith and mature Lilith, and each of these should be properly dissected to reveal further wisdom. Let us begin with the relationship with young Lilith.

No age is given to Asmodeus, which is the first mystery we encounter. By having a difference in their ages, we see that the message being conveyed is one of lust knowing no age boundaries. As you can see, psychologically, this opens the door to pedophilia, and other related subjects. Reminding ourselves that we are speaking of darker entities, anything is possible, after all.

However, a more positive piece of wisdom that is being conveyed is that of compatibility knowing no bounds. He uses her to stay young, and she uses him for his wisdom. Of course they use each other for many other things as well, but these are two obvious lessons that jump out at us. His relationship to mature Lilith reveals much different insight, as we saw in the story above. In that one, their relationship is more adversarial, at least in creation, and this can be seen as a motivation for wrath. A lot more lessons can be extrapolated from that relationship as well, but there are some pearls that should be experienced for one's self.

Lilith and Asmodeus in Myth and Legend

Lilith became the lover of Asmodeus in the early Middle Ages, mostly through the Jewish folk tradition. Asmodeus himself had already been associated in this tradition with promiscuity and fornication, and he is mentioned in the Book of Tobit as a demon that lusts for a woman named Sarah. She rejects his advances, repelled by the idea of becoming a demon's mistress, and decides to get married, but Asmodeus kills her husband on their wedding night. She marries seven men and each of them is killed by the demon before the marriage is consummated until he is finally defeated by their successor. This is most likely the legend that gave rise to the belief that Asmodeus is the demon of carnal desire, associated with Lust of the Seven Deadly Sins, tempting people to all sorts of promiscuity and depravation. On the other hand, Asmodeus is a spirit of fire, one of the

Qliphothic demon-lords, and he is believed to rule the realm of Golachab (the dark counterpart of Geburah on the Tree of Night. The merging of Lilith, the queen of fornication, and the fiery king of lust was therefore inevitable in the contemporary myth and legend.

In sources such as the *Treatise of the Left Emanation* and other Qabalistic literature we encounter references to the sexual nature of their union. Like the Matron Lilith and Samael, forever joined in a continuous sexual act and receiving emanations from each other through the blind dragon Tanin'iver, the younger Lilith and Asmodeus are believed to mate with each other through the fire that is the essence of both of them, endlessly conceiving demonic offspring and spreading chaos at every turn. In the folk tradition they were blamed for making men impotent, women unable to give birth, haunting men and women at night, and strangling newborn infants.

Joseph Dan in *The Early Kabbalah* presents a story in which Asmodeus and his mate, the Lesser Lilith, conceive a "great prince born in heaven." His name is Alefpene'ash and his face burns like a raging fire ('esh, reflecting the fiery essence of his parents. He is said to be the ruler of eighty thousand destructive demons and is called "the sword of king Asmodeus." According to the legend, he is also called Gurigur, because he antagonizes and struggles with the prince of Judah, who is called Gur Aryeh Yehudah (Lion-cub of

Judah). This is an interesting glimpse into Asmodeus and Lilith's offspring, showing that they conceived not only lesser demons and plagues of humanity but also powerful beings with a high position in the demonic hierarchy.

Apart from that, however, the source literature includes only brief mentions of Lilith and Asmodeus as a demonic couple. We find mentions about Samael being jealous of Asmodeus because of his young and beautiful consort, the Lesser Lilith inciting this conflict, and the struggle between her and her mother. Now and then we come across their names in rabbinical sources, but more is known about Asmodeus himself, especially in his role of the Qliphothic demon king and the Destroying God of Golachab, while the Maiden Lilith is rarely researched in her original form and most accounts refer to her as "Lilith" in general. As we can see, this is not

entirely correct, though, because she only represents a specific aspect of the Lilith archetype, i.e. one of lust and fire, and this is also what connects her with Asmodeus.

This connection is passionate, erotic and fiery in many ways, so let us now discuss how these two beings work together in the Qliphothic initiatory paradigm.

On the Threshold of Pleasure and Agony

In the magic of the Qliphoth, Asmodeus is called the Destroying God or

"the one adorned with fire." He rules Golachab, which is equivalent to the

"Lake of Fire," the concept derived from the ancient Egyptian vision of the underworld and commonly associated with Christian depictions of hell. In this sense he represents the lust and fury of Golachab, which is a violent realm, typifying the harsh ordeal of torment and temptation on the path of the Dark Tree. Its counterpart on the Tree of Life, Geburah, is a harsh force as well, with the reputation of the fiercest and the most fearsome of all Sephiroth. It is called "Strength" and "the Great Fire of God," and is just as violent and fiery as its dark equivalent. Here, in the realm of Golachab, however, we are faced with even more uncontrollable forces, and the Qlipha is ruled by Asmodeus, the King of Fire, and Nemesis, the ruthless goddess of

retribution, and about their connection you can read in *Qliphothic Invocations*

& Evocations. Lilith in this paradigm is not the ruling force of the realm, but the female side of the King of Fire. As we noticed earlier in this essay, the Maiden Lilith and Asmodeus are connected with each other like Lilith the Elder and Samael, i.e. we should approach them as two aspects of one being rather than two separate entities.

When called in rites of magic, they appear rising from the same vortex of fire, showing that they are continuously joined in sexual union, or they come as one being with two faces. You may see them as a hooded figure,

cloaked in a red robe and surrounded by fire. When you gaze into the figure's face, it is either the beautiful face of the goddess of lust or the fiery countenance of the Destroying God. They both represent the fiery current of Golachab, which is the force of wrath, violence, and cruelty, and at the same time they typify the sexual aspect of the Burning One - fire as passion, lust, desire, and all that drives the Initiate on the path. Their fire is a raw, unquenchable force that can release the feelings of anger and fury, but also despair and sorrow - passion and desire as opposed to torture and suffering. This can be understood both in the symbolic and literal sense, and pain in its physical aspect is characteristic of this current as well. The forces of Golachab are those that "burn to do destruction," and this includes destruction inflicted by the Initiate on oneself.

That is why the rites of Golachab are works of fire and fury, war and wrath, lust and suffering. Methods to contact the energies of this Qliphothic current are based on sex magic, but while in the other Qliphothic realms, such as e.g.

Gamaliel, sexual gnosis is obtained through fascination, lust and intoxication, here the trance allowing for connection with the forces of the Qlipha is achieved through pain and exhaustion. Among techniques used to work with sexual gnosis of the Burning One we will find harsh practices aimed at inflicting pain and suffering - various BDSM techniques, self-mutilation, cutting, burning, fire-walking, bloodletting, flagellation, piercing, sensory deprivation, and many others. The full communion with the forces of this realm occurs at the height of agony, when we are no longer able to withstand the pain and our consciousness is pushed beyond the boundaries of the flesh in ecstasy of suffering that is compared to the experience of sexual orgasm.

This is also what we find in rites of Asmodeus and the Lesser Lilith.

While Asmodeus is a demon of fire in its violent and destructive aspect, his consort represents fire in its passionate and liberating form. Asmodeus is the Destroying God, initiating the ordeal of torment and agony on the path of flames, and Lilith is the Seducer of Souls and the bringer of ecstasy. She coils like a serpent around the axis of the world, dripping her venom onto the Initiate to end the suffering and release the soul in ecstasy of freedom,

liberated from the confines of the flesh and the mundane world and ready to be purified and reborn through the fire of the Burning One. You have to drink her "venom" to be able to taste her "nectar." Together they are the lord and lady of the path of torment and temptation. While Asmodeus brings the Initiate to the heights of agony and suffering, she brings liberation from this condition through unconditional submission and surrender to her mysteries of lust and fulfillment. She offers her fruit to those who are in between worlds and dimensions, in the state of "neither-neither," suspended between life and death, being and non-being, in a trance of liminal gnosis induced by harsh practices of pain and exhaustion. In Egyptian Coffin Texts and other similar sources, the Lake of Fire is described as a place of the greatest suffering, and in the Christian tradition it is believed to be the second death of man, the allegory of eternal pain and the fire of final damnation. This is a powerful concept, showing that we are dealing here with an experience that is extreme and can lead us either to destruction or to transcendence and higher awareness. In this state, induced by Asmodeus in his aspect of the Destroying God, Lilith approaches the Initiate to awaken a "desire," but this desire is not to be understood in the normal meaning of this word because on the threshold of life and death our mundane desires are destroyed and transformed into a metaphysical impulse.

This understanding of "desire" in its metaphysical meaning is the key concept in the gnosis of the Burning One. Through ordeals of temptation and suffering we learn that our desires change and evolve and are never the same in different stages of our initiatory path. What we find unacceptable, terrifying, or repulsive at one moment, in another we may lust for with our entire being. What is painful and unbearable can drive us to action, motivating us to use the flames of the Burning One to destroy what separates us from attaining fulfillment. Desire can be a powerful force of liberation and

transcendence, prompting us to leave our safety zone and free ourselves from our personal limitations, and the most powerful way to achieve this is through pain and suffering, which can be just as motivating and transforming as lust itself. This relationship between desire and suffering,

lust and torment, pleasure and agony, is what we learn through the mysteries of the Maiden and the King of Fire.

Communion of Fire

This ritual is meant for two practitioners, one invoking Lilith the Maiden, and the other summoning Asmodeus. Its purpose is to experience the gnosis of the King of Fire and his consort as a force of desire, both in the literal and mystical sense. This current is sexual in its essence and can make you aroused in a lot of ways. You may experience it as passion, either to your ritual partner or to the god-form invoked in the ritual, but it can also be felt as love and passion for the path itself. In the latter case you will feel driven and inspired to new projects, initiatives, directions on your spiritual journey, with the fire and lust of Lilith and Asmodeus powering up your work and all your actions.

The sigil used in the working presents Lilith and Asmodeus conjoined in sexual union through the vortex of fire. They are typified by two phoenix birds with Ophidian/Draconian features, showing that we are dealing here with the Path of the Dragon. The center of the sigil is the Eye of the Dragon, representing the center of awareness and awakened consciousness. The whole image shows that the nature of this current is fiery and sexual and it can be approached through rites of sex magic. This is left to the practitioners'

choice, though, and you can invoke the god and goddess of the Lake of Fire through meditative techniques as well.

The sigil of Lilith and Asmodeus

Prepare the sigil - paint it in black on a red background or in red on black.

Put it on the altar, in the central place, so that you both can gaze into it comfortably. Light red and black candles - as many as you wish - the temple should be filled with fire and light. If you use incense, sandalwood or Dragon's Blood will work best for this practice. Feel free to have music in the background if you want to, and decorate the altar in the way you feel is suitable for this work. You can place there statues of Lilith and Asmodeus or images depicting them, flowers (such as red roses, amulets, and other tools you normally use in your rituals. Finally, prepare the sacrament - chalice filled with red wine representing the blood of the goddess, or if you cannot have alcohol, feel free to replace it with another drink of red color and rich taste.

When this is done, prepare yourselves for the ritual - you can perform it naked or dressed in robes or another kind of ritual outfit. Sit down in a

meditative posture and join your hands. Then start breathing slowly and deeply, visualizing at the same time the Fire Snake rising at the base of your spine up to your third eye, awakening and activating the chakras. Breathe together in the same rhythm to establish a circuit of fire between the two of you. This can be done in several ways. You can chant together the Draconian words of power VOVIN (Enochian word for "dragon") and focus on each chakra as you breathe and vibrate the mantra. Instead of VOVIN, you can use the traditional seed mantras for the chakras (LAM, VAM, RAM, YAM, HAM, OM) and proceed in the same way. Whatever method you choose, you need to feel the energy not only rising within each of you but also flowing between you like a circuit of energy. Sex magic techniques can be used for this as well. Feel free to employ a method that works best for you.

When you feel ready to continue, one of you should invoke Lilith, and the other, Asmodeus. You can do it together or focus on one god-form at a time.

The sample invocations are provided below, but you are welcome to personalize them and replace them with your own words. Remember, however, that both deities have multiple forms and for the purpose of this working, to experience the gnosis of this particular current, you should specifically invoke Lilith in her Maiden aspect and Asmodeus as the King of Fire.

For this, focus on the sigil on the altar. Anoint it with a few drops of your blood and gaze at it for a while, visualizing how your life force activates the sigil and it becomes alive - glowing and pulsing with the fiery current of Lilith and Asmodeus. When you feel that the connection with the current has been established and you can sense it flowing into your temple through the sigil, awaiting invitation to enter your consciousness, invoke the god-forms: *Invocation of the Maiden*

I invoke Lilith the Younger,

The Maiden and the Daughter,

Consort of Asmodeus, the Destroying God,

She who ignites the flame of passion in the heart of man!

I call forth the Flaming Bride,

She who is a woman and a pillar of fire!

I invoke your lust and your fury!

Rise within me as a living flame,

And transform me through your burning ecstasy!

Let me ascend through the axis of the world,

And forever keep me going on my way!

I call you through blood, fire and lust!

Come to me!

Invocation of the King of Fire

Asmodeus! Demon King of the unholy fire, I summon you to this chamber!

Crimson red master of the spark of life, I call you forth into this temple.

Bringer of fiery destruction, bringer of the ultimate whore, inhabit this space with your light and heat.

Scorch away the dross from this space.

Scorch away the dross from myself.

Purify and lift me to the throne of Thaumiel.

Bringer of the savior of man, I invoke you to fill me with your fire!

Bringer of mass destruction, I invoke you to purify and fill me!

Strengthen my ascending flame and the flame of our temple!

Torch away the hurdles I face, and scorch away my enemies!

Sanctify through flame this sacred space, Asmodeus, as I offer unto you the ashes of my dross.

Let my ashes contribute to the ashes of those that have sacrificed to you before, and let them further your kingdom.

Gelatinous Asmodeus, I call forth your sacred, lustful fire, within me.

Ignite my passion and strengthen my lust.

Enflame me with satiated desires, and show me the path to true ecstasy.

Consume my mind with the sacred fires of the erotic, and leave me spent in bliss, knowing my Will is done,

And all glory and honor and praise to you, Asmodeus And all glory and honor and praise to you.

Once the god-forms are invoked, each of the participants should focus on merging with their consciousness and let them take over your senses. See the world through their eyes, touch, taste and smell with their senses. Open yourself to this consciousness and let it guide you through the experience.

Since the purpose of the ritual is to experience the energies of Lilith and Asmodeus conjoined through their sexual current, you may want to do it through a sex magic trance. If you choose to do that, drink the sacrament and engage in a passionate intercourse, all the time focusing on being one with the god-forms. We are dealing here with the gnosis of the threshold, so you may want to include techniques of both pain and ecstasy in this practice. At the same time you can chant the following (or your own) mantra: *Through blood we enter the threshold of life and death, Through fire and lust we become all and nothing, From flames we rise as one.*

You can envision the god-forms manifesting through you in their traditional forms, i.e. Lilith the Younger as a beautiful woman with red flaming hair and a pillar of fire beneath her waist, and Asmodeus as a demonic king with

three heads: the first of a bull, the second of a man, and the third of a ram, with the tail of a serpent and flames issuing from his mouth. In Draconian magic he also appears as a winged fiery being, emerging from a vortex of flames. However, you can simply open yourself to what the Maiden and the King of Fire may choose to show you and flow with the vision as it unfolds in a natural way. Whatever manner of communion you choose, whether it is sexual act or meditation, you should also keep the connection between the two of you, having in mind that you are dealing with one being with a male and female face. Let them speak to you through your inner mind and communicate through you with your partner. Make it passionate and take yourselves to the height of ecstasy as you reach the climax of the ritual.

Finally, thank the deities for their presence and slowly return to your mundane consciousness. Blow out the candles and close the ritual with the words:

And so it is done!

Lilith and the Dual Nature of the Owl **Martha Gray**

The tales of Lilith differ depending on the source and tradition from which we gather our information. However, what all these tales have in common is that Lilith is an archetype of the divine feminine energy. She has been associated with different consorts within creation myths, and she is believed to have been created as a divine form in her own right or as an androgynous being who later separated into separate male and female beings.

Regardless of these origins, she became a symbol of great power, feared or loved, or both, by people all over the world. There are as many facets to Lilith as there are magical correspondences attributed to her.

Associating deities with animals has existed since ancient times and in all traditions across the globe. These connections may be obvious within the myths in which they help the deities themselves or other god forms, spirits, humankind or others in their endeavors for good or ill. They may resemble a particular deity in appearance, either as the animal itself or having a combination of human and animal form. In some cases there may be an association and characteristics of more than one animal. In some cases the

connection is only subtly made by a brief mention in texts or mere symbols on the body or garments. Lilith's association with the owl, as we shall see, is no different depending on the origin - from a brief mention in holy books, myths suggesting physical characteristics, and a relief discovered from Mesopotamia. The purpose of this chapter is to demonstrate her connection with the owl, not just from the physical and mythical perspectives, but also in regard to similarities in their nature and how this has impacted the world's

superstitions, beliefs and behaviors toward the owl. Both have been held with fascination, as well as being feared and loved, based on the myth and superstition throughout the world.

Lilith has been featured in biblical and Jewish creation myths briefly, her name being barely mentioned, but having an impact which has given birth to different interpretations of the myth depending on who is asked. Even so, Lilith was believed to be the first woman and the bringer of knowledge to mankind. She was said to have spoken the name of God which was forbidden to be uttered. This suggests she already had prior knowledge of this name beforehand and was a higher being manifested in the flesh. This rebellious act against God gave her supernatural powers and she grew the owl's wings and fled from Eden, but why? She was driven to this action in an absolute rage because Adam wanted to be the constant dominant partner during sex. In other tales he assumed himself as superior to her in all things. She was not prepared to tolerate any of his nonsense and cleared off leaving Adam alone.

Later when Adam had been given another companion, Eve, she realized they were innocent and naive. Lilith enticed Eve in the form of a serpent and persuaded Eve to eat from the tree of knowledge. Adam was then in turn encouraged by Eve to do the same. The knowledge they received was forbidden according to the orthodox tradition because it was that of good and evil, rather than knowledge gained through initiation, to question and seek higher goals. They realized they were naked and that made them ashamed, which was a loss of innocence and the beginning of self-awareness, or awareness of one another and their place within the world.

The story that they were removed from Eden after their disobedience may just be a metaphor.

Could it possibly suggest that once they ate from the tree of knowledge, the scales had fallen from their eyes? What they believed to be the paradise, a perfect place to live, was in reality the real world before them, one that can be harsh and unforgiving.

Lilith is much older than the biblical and Jewish traditions. The Hebrews probably encountered Lilith through worshippers of her Sumerians cult when they entered Canaan. Sumerian and Babylonian cults had strong feminine

matriarchs with strong sexual characteristics, who were independent in their own right and would not be dominated. This did not sit well with the male dominant Hebrew tradition, and so later she was inserted into their myths as a rebel and demoness.

It is believed that Lilith's sacred animals were the nightjar, the black dog, cats, snakes, and owls. The story of her leaving Eden was not the first where she had fled on the owl's wings. A Sumerian tale suggests that she had taken up residence in the world tree, making her home in its trunk. Inanna (Queen of Heaven, found the tree (a willow, and planted it in her garden. It would not grow and she decided to investigate. She found Lilith in the trunk, a serpent reaching into the underworld and the Anzu bird in the branches reaching up to heavens. She asked Gilgamesh, the semi divine hero, for help.

He slew the serpent and cut down the tree, Anzu fled and so did Lilith, flying on the owl's wings into the desert.

Owls, who were given the name "wise one of the woods," with their large unblinking eyes and being able to move their head 360 degrees, have earned the title of all seeing and all knowing. Their binocular vision allows them to see in great depth and accurately judge distances. They do not have eyeballs but elongated tubes held in place with sclerotic rings, fine bone attached to the skull. Because they are held in place they are unable to roll their eyes. It is the rotation of the head that enables them to view a wider range. Because

they are nocturnal, their eyes are large and contain a multitude of rod cells to attract more light and movement. They are not sufficient at seeing color, which means they rely on movement and light to judge depth and distance of their prey. It is the large eyes that have given them the appearance of great wisdom and this way they are depicted in art, literature and film in a stereotypical form wearing spectacles, sometimes holding a book and quill.

In many tales they are to be sought out or give assistance to those who seek them. In Borneo the supreme creator had turned his wife into an owl after giving knowledge to mankind, which echoes a similar theme. The Hindu Goddess of wisdom Lakshmi rode on a barn owl called the Vahana. To the Hindu, the owl was a symbol of learning and wisdom. In Greek mythology,

Athena, the goddess of wisdom and battle, favored the owl above all other birds. In Athens at the Acropolis the little owls amassed in huge flocks. They watched over the Athenian trade ensuring the continued wealth of the country. The owl was also the totem of their soldiers. By nature, owls are vicious and territorial fighters, especially when protecting their nests, therefore they became associated with battle. If the soldiers saw an owl flying above them before battle, victory and minimal deaths were assured.

The owl is a nocturnal predator, though some species may hunt at dawn or dusk. They have an acute sense of hearing and can hunt by sound alone.

Owls swallow prey whole, regurgitating unwanted parts in their nesting areas. Lilith as a demoness was identified as a being connected to a vampire race named the Lilin, who were believed to be Sumerian air spirits residing in the desert. They were a murderous band, sexual predators and vampires who would attack pregnant women and steal the semen from men to produce their own children. The leader was believed to be Lilith or Lilitu, which translates to “night,” typifying a night creature, night animal, night bird, or night owl.

This side of Lilith is the untamed raw primal energy of destruction that will do what it takes to survive. The sheer violence of the predator is about the survival of the fittest, to attack and to defend. There is no room for mercy or compassion, just blood and death. It is the power belonging to the dark feminine principle and that of the dark moon. This is the magical energy

that will be yielded if this side of Lilith's energy is tapped into. Lilith is a survivor and has outlived the repression brought down on her by those systems which were threatened by her power.

When Lilith left Eden she settled in a cave near the Red Sea and became the consort of Samael/Azael. Together they produced many demonic children. Their children, like herself, became incubi and succubi attacking their victims in their sleep. She was also thought to be responsible for killing children in and out of the womb. The creator was said to have sent three angels to bring her back to the garden. If she came back, it was good, if not, then one hundred of her children would die every day. She was not going back, but had to resign herself to losing one hundred children daily. So no

harm would come to her, Lilith agreed to spare human children if they wore amulets of protection. There appears to be archaeological evidence suggesting that these protection charms were used for pregnant women and infants. These were mostly found in the area formally known as Persia and other areas of the Middle East. They included prayer bowls, chains of beads with silver charms depicting hands, infants, fish, frogs, and birds, including images of what looks like owls. There are many superstitions worldwide which consider the owl an animal of ill omen, sickness and death. In Arabia it is believed that the owl is the night creature who carries children away. The Swahili believed the owl brought sickness to children. Some ancient cultures believed in the concept of fighting like with like - using the exact force or energies that were the same as the other and just as strong to drive away the evil forces.

Lilith's exile has been noted in the only known reference within the Bible where her name is mentioned by Isaiah in regard to the destruction of Zion.

One translation reads, "And thorns shall come up in her palaces, nettles and brambles in fortresses thereof. And it shall be a habitation for jackals and a court for owls. The wild wolves of the desert shall also meet with the hyenas.

And the Sa'ir shall cry to his fellows. Lilith also shall rest there. And find for herself a place of rest." This place was the desert wasteland to where she was said to wander and make her home.

The Burney relief, queen of the night relief, displayed in the British museum is a Mesopotamian terracotta relief showing a beautiful naked woman with the wings and feet with long talons of a bird of prey standing on two lions. The relief also bears the images of twin owls in the top left and right hand corners of the relief. This may represent the image of Lilith in her form as Lamashtu, a Babylonian night demon and slayer of children. Because the owl is a bird of the night, as such it became identified with demons, inspired fear and represented danger throughout the African region. The Cameroons would not even give the owl a name, calling it the bird of ultimate evil. The Mexicans believed the owl carried the North wind and was a messenger of the lord of the dead.

The owl's nature is just as contradictory as Lilith herself. To attempt to understand Lilith, one cannot understand one side without the other. In Ireland, if an owl flew into the house, it would have to be removed immediately to prevent bad luck. Japan, the Ainu people saw the eagle owl as a messenger from the divine and the ancestors, while they believed the horned and barn owls to be demonic. In traditional witchcraft the owl is one of the prime totems of the witch. If you are thinking and pondering issues and situations and hear the call of the owl or view one in flight or situated within your view, it may just possibly be giving you an answer to your question.

Pathworking

Another connection with Lilith and the owl is found in desert ruins, associated with its dwelling place. Lilith had fled to the wilderness, and it was believed that these creatures were the servants of Lilith or Lilith herself.

This is ideally performed during the new moon period, at night and at a time when you know you will not be disturbed. Turn off all lights accept for a single black candle in front of you. Close your eyes and take long shallow breaths, breathing in through the nose and out through the mouth. As you breathe out, breathe through the teeth and tongue. When you are ready, you may either keep your eyes closed or open them and focus on the candle.

You are in a desert among the stones of a ruined temple which was abandoned long ago and left to the elements and the creatures that now inhabit it. The only light is from the stars. It is a brilliant clear night, cold and made even colder by the desert wind - you can hear it singing through the stones and bringing sprays of sand into your face. You walk through the ruins, being careful not to trip on any small stones or boulders in the way while your feet sink into the sand, which slows down your pace. The stones are cool to the touch, some rough and some smooth. As you slowly walk, you

hear the coyote howling in the distance as you make your way forward through the ruins and come to the center where there is a clearing. In the wind you hear a screeching voice in the distance accompanied by a shadow moving briefly in front of the stars. As it gets closer, it begins to change into something else. The body becomes longer transforming into the shape of a woman. Her feet remain as claws. She is naked, her hair is wild as she approaches you. As she comes closer, her features become more defined and the atmosphere becomes thicker and even more charged than it was previously.

How Lilith appears to you and what she has to teach you is an individual matter and will not mean the same thing to everyone. She is an initiator, so be aware that her lessons will be harsh and she will not give gifts freely. There is always a price to pay for knowledge and spiritual progress.

The Vase of Lilith

Nemo.V

The main purpose of this ritual is to create and fill a vase with offerings to Lilith, which will also provide a point of connection with her. The vase can be simple or complex, small or large - this is up to you. Despite the name, the vessel can be of any kind (a bottle, a vase, a cup, a chalice, etc.. Most important is to choose a place secret enough to store the liquid after the ritual (maybe in your surrounding area or on the altar, a place where only you will have contact with the vessel. The ritual is a manifestation of the intimacy between the practitioner and Lilith, and therefore it is to be treated with dedication and attention.

The untamed archetype of the woman, the passionate side of humanity, spirits, beasts and other beings are the aspects that the practitioner must try to work with in the ritual to materialize in the Vase of Lilith. To awaken (or re-awaken this part of our nature is to let ourselves be bared and ready to be integrated into our conscious mind, not tamed or hidden behind the veil of fear and weakness. As the Dark Initiatrix, Lilith can be seen here as the one who opens the dark path of self-discovery (whether desired or unwanted, leading to where lies the chaos of our innermost and outermost understanding of life, death, love, passion, sex, birth, and rebirth.

The vase (and some of its variations can be understood as a symbolical representation of the womb, the giver of life, the emblem of changes and transmutations, the infinite flow of the cycle of life and death. To work with

the Goddess Lilith through the vase or a similar vessel is to enter a pact that will bind you with the promise to remember about your offerings for the rest of your life and to see and feel how these offerings (blood, sexual fluids, breath) are living, moving and coming alive in the Cave/Vase/Womb of Lilith. This is the work of sex, death, and life, receiving and giving, and thus manifesting the will and desire of the practitioner.

Tools for the Ritual

- Three red candles and one black candle.

- The Sigil of Lilith (page 6).

- A vessel filled with a chosen liquid - water or wine, for example.

- A ritual knife or tool to cut yourself for the blood offering.

Setting of the Ritual

- The three red candles must be put in a triangle pointing upward, organized around the Sigil of Lilith.

- The black candle should be placed in the precise center of the Sigil.

- The vessel must be next to the black candle.

Optional

- Use your favorite perfume for the ritual.

- Light an incense of cinnamon and/or Dragon's Blood.

- Play a song of your choice that arouses sensations of lust and passion and/or makes you remember some of your dark moments in life.

This part of the ritual must be performed with the practitioner wearing a black or scarlet mantle, or another special outfit which you symbolically associate with Lilith. Then you should light the black candle, and when this is done, the other three. Perform an empowering exercise as well, maybe one related to the Kundalini work, and speak the following opening words:
Lilith lead me through your Cave,

Touch my soul, my core and my essence!

Let me taste the Lust in thee,

The Pleasure in thee,

And the Beauty of the bestial Passion.

Receive my offerings

In the vessel that I wish to dedicate to you.

Abyzu, Alio, Alu, Ardad Lili, Gallu, Gelou, Gilou, Lamassu, Zariel, Zephonith!

Lilith!

Ama Lilith, Liftoach Sitra Ahra!

(repeat this final phrase 11 times or more)

Then you should visualize yourself entering the Cave of Lilith, feeling that it is alive, pulsating and dripping blood. As you walk through the Cave of

Lilith, you should gradually awaken the sensation of being ready to offer your soul and flesh for the transmutation that Lilith may bring, to be reborn as a wiser and stronger Self that exists inside you. At the place where Lilith awaits, envision her walking toward you and holding a cup made of darkness itself, with inscriptions imprinted upon it. Then say the following words (or something similar):

Mater Lilith, receive my offering of life.

May through my blood I feel yours.

The next part is the blood offering, which must be done while visualizing an intense flux of blood being collected into her Cup and your blood dropping at least three drops into the vessel with water. See how it mingles with the water and at the same time keep the mental image of you doing the same in the Cave of Lilith in front of her. Try to connect both planes (the astral and the physical and to feel sensations that would come from both of them. They may be different, similar, or it can be the same feeling. It is important to just let the sensations come and go freely.

The second offering is of sexual fluids. It works in exactly the same way as the offering of blood, and it must be performed completely naked. While arousing yourself, imagine that you engage in a sexual intercourse with Lilith. Feel and let flow every sensation that may come through the act of having sex with Lilith. When you approach sexual climax, say a few words,

like the following ones (or something similar), and collect the fluid into the vase:

Mater Lilith, receive my offering of life.

May through my pleasures I feel yours.

The final visualization is to imagine you kissing Lilith. Through her breathing, passed with her kiss, is energy that gradually fills up your body from inside out. Focus on how your body heat grows until you feel like everything inside your body is being burned by internal fire. Keeping this visualization in mind, and with opened eyes, breathe eleven times onto the

water in the vessel, feeling the same fire being transmitted to the liquid that is right behind you in the Cave.

Then conclude the ritual with the following words (or something similar of your own):

With opened eyes:

Ama Lilith,

Forever connected to you I shall be,

Through my offerings and the flames of your kisses.

Abeko, Batna, Abito, Eilo, Amizo, Ita, Izorpo, Kali, Kea, Kokos, Odam, Patrota, Podo, Partasah, Satrina, Talto, Lilith!

With closed eyes:

Ama Lilith,

Enflame my memory with your flames!

Ama Lilith,

Enflame my actions with your flames!

Ama Lilith,

Enflame my thoughts with your flames!

So mote it be!

Blow out the candles and close the ritual. Cover the vessel and keep it for other uses. You can use the Vase of Lilith for ritual offerings, as a fast and powerful way to activate a sigil (which should be or have an intent connected with Lilith, as a charm related to the energies of Lilith, and in many other ways. The Vase of Lilith is the spiritual and material

confirmation of your pact with her, so you can use the vase in any practice related to her.

After the ritual, take a moment to write, paint, or do any artistic works for Lilith (or begin one. Any time you wish to obtain inspiration from her, you can hold the vessel and perform a ritual offering. While holding or touching the liquid within the vessel, you can also recite a personal invocation asking her for guidance.

The pact is ready! Empowered by blood, sex and spirit.

The Creative Fire:

An Invocation to Lilith

Katie Anderson

The name of Lilith conjures a wide cross-section of imagery into the geographic, ancestral, and cultural gateways of human consciousness. Even scant familiarity with her myths outside of biblical discourse evokes the symbols of a demon, succubus, and vampire. Many of these symbols associated with Lilith persist to this day. She is most often portrayed as a beautiful, winged and naked woman with owl feet standing on two reclining lions and flanked by owls, an image that was first shaped in the Sumerian cultural consciousness, circa 1800 BCE. The owls symbolize her nocturnal rule and darkly sexual, creative power.

In the story *Gilgamesh and the Huluppu Tree*, a Sumerian epic circa 2000

BCE, Lilith is linked with the phoenix-bird and the serpent through the Huluppu tree. Gilgamesh the God-King, at the behest of his sister Inanna, cut down the Huluppu tree. In the process he slew the serpent and drove the phoenix-bird and its young into the mountains. Upon this indiscretion Lilith promptly burned her house in the Huluppu tree and departed for more desolate environs, such as the desert and the wilderness. This story is later retold by the eighth-century Arab historian Hisham Ibn al-Kalbi in *The Book of Idols (Kitāb al-Asnām)*.

Discourse on Lilith often leads the scholar and the magician toward the

study of her powerful feminist archetype and its recurring role in Abrahamic religions. Throughout history, varied Abrahamic myths of Lilith have painted her as a desert-dwelling night-hag and murderess of the children of Adam.

Seventh-century rabbinical scholarship regarded Lilith's wild sexuality and creative power as inherently dangerous to the foundations and traditions of Abrahamic religion. This is further supported by the medieval evolution of her story found in *The Alphabet of Ben Sira*, as she boldly opted to leave cohabitation with Adam when she was denied equality. She then entered into co-habitation with daemons and birthed spirits in numbers so vast they were called legion.

In the centuries that followed the medieval period, varied artists and philosophers re-envisioned Lilith's roles in religious and lay culture and society. Magicians and scholars began exploring her myths in ways that challenge the personal, societal, and cultural limitations and taboos leftover from Abrahamic religion. Within the last two centuries, feminism has found a guiding spirit in Lilith as the creative fire moving in time with the pulse of the heart of the Earth. The wild sexuality embodied by Lilith that was honored in the ancient world was feared and despised by Abrahamic religions. The creative fire that Lilith embodies is the power of the dark feminine that resides within the sphere of Binah on the tree of life, and the understanding that in order to create a new form, one must first destroy an old one.

This invocation of Lilith focuses on the creative fire of the dark feminine.

It is followed by gnosis that was received from the invocation. During the course of my initial work with this invocation, the entire time set aside was devoted to automatic painting. Automatic painting is an extension of automatic drawing, an art form whereby the operator suspends the logical mind to allow an interceding spirit to guide the operator's hand in the operation. In the case of this invocation, the operation is guided by Lilith.

The result of my painting is also included herein.

Invocation of Lilith

Light a red candle (as few or as many as you like) and burn an incense of your choice, however dragon's blood is preferable. Begin now with the temple opening ritual of the Temple of Ascending Flame. If you are not familiar with this, then open your temple space in the way that you are accustomed.

Prepare by pouring red wine into the chalice. Light an additional red candle. This will be the focal point for the invocation. Take three deep breaths, and when you are ready, proceed.

Queen of eternal darkness, the screeching owl flying on the wings of the night!

The desert winds whisper the secrets of your unholy embrace.

Ardat Lili!

Voluptuous Demon of the Night!

Queen of the most beautiful death!

Mother of Harlots, Vamps and Whores, whose kiss untethers the wild heart and sets the spirit free!

Great Whore of Babylon!

Terrifying are you who grants life to the dying and sight to the blind!

Blood flows from the caverns of the sacred Huluppu tree, feeding your children and calling their return. Within them you stir the passions of Lust, inflicting the wound of Desire!

Lilith, yours are the fires of the Black Serpent!

Your names and incantations conquer all shame and fear!

Your names and incantations conquer the curse of Death and cause the serpent fires to rise triumphantly!

I call you by your ancient names!

Lilith! Naamah! Isheth Zenunim! Alilat! Ereshkigal! Al-uzza! Ishtar!

I offer you this flesh.

May my body be a suitable vessel for your spirit.

Mix a drop of blood into the contents of the chalice, visualizing the chalice filling with deep, crimson-colored light. Consume the contents of the chalice in sacrament.

At this point of the ritual I gathered supplies that were already present and began painting. If your intent is to perform some form of visual art, painting, drawing, etc., now is the time to gather the supplies near and concentrate on the work of visual art. Otherwise, get into a comfortable position sitting or lying down and concentrate on the energies in your temple. Close your eyes and allow any visions to flow through you at this time. When you have completed the work, draw a symbol of your choosing above your altar, signifying that you have ended the ritual.

The following words of gnosis were delivered in response to review and meditation on the automatic painting:

"She is blood and fire. She is delicious passion and she is ecstasy. She is all the things that are found in absolute release. She has the power to end all things. Her touch is sublime destruction and terror in the heart that knows fear and in he that knows it not, she is the desire of all souls, and union therein is freedom. Without the fires of destruction, there is no transformation. Destruction is necessary. The little death is the sublimation, the release that happens upon surrender to the fire. It is the destruction that permits transformation."

The gnosis of Lilith is the creative fire that is the inspiration of humanity's drive for the things they lust after. "Inspiring Man* to lust at all is to dream

the dream of desire. What is the dream of desire and what is the lust of Man? Man seeks his own virility to germinate the seeds that grow his thoughts and manifest the creation of his desires. Every thought spawned is the birth of chaos, the birth of legion, the birth of realities. Here, the focal point is not to become the murderers of another's thought-forms, but the creators of your own." (*Man is a reference to humanity, not the male of the species.

If anyone who has read this is so moved to explore the theory behind automatism and its occult applications, begin with Austin Osman Spare's philosophy of Zos Kia Cultus.

Lilith by Katie Anderson

The Hidden Masks

(A Lilith Exploration)

Edgar Kerval

To walk the path of Lilith is to explore the feminine essence and nocturnal powers associated with darkness, which can be fully understood through the work of the Tree of Qliphoth - personification of the dark forces of nature. She is the guardian and initiator of the Qliphothic mysteries, opening the path of wisdom and power to those who wish to understand the unmanifest realms. The process of walking the garden of the mother of darkness starts with exploration of the masks of the queen of the night, whose powers are contained within four temples, each one of them connected with primal azoth.

The work of Lilith is a complex path, with archetypes and deific masks of the goddess that manifest through the adept. They become implanted in your consciousness, and your primary task is to access this knowledge and experience, taking it to its maximum, and transforming it into wisdom. In the course of entering and exploring the astral temples of Lilith and opening her eye you will encounter many challenges and initiatory experiences through diverse oneiric and tantric processes.

For this you must focus on absorbing the energy in a state of gnosis. You can also explore the path of aligning your mind and spirit with the essence of Lilith. Her sacred names, her sacred symbols and her sacred mantras are used

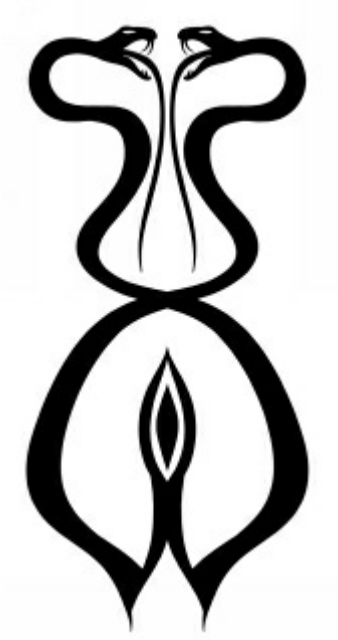
as keys to open the gates of the subconscious to hidden regions from where the essence of Lilith emanates in the form of black rays. These black rays merge with the energy of the adept and can be used to generate new portals for her sacred manifestations.

The astral sorcery of Lilith involves a process of transformation and exploration of deep levels of the subconscious in search of wisdom within.

Through inner focus and transformative magick the adept becomes a shadow of the archetype of Lilith. In this form we explore the spirit and the flesh through creative inspiration triggered by the dark fire of her sacred nectars and prepare to receive her gnosis - that of sacred sexuality, ecstasy and astral transformation. Lilith is the mirror, the gateway into the spiral web of black caves, and her mysterious and enigmatic nature serves as a foundation for the process of initiation.

It is through her that the adept can walk the path in her forbidden garden and eat of her sacred fruits. She is manifest on this physical plane and if we seek her, she will let us enter the Other Side through her kalas and vibrational manifestations filled with ecstasy and madness. Her outstretched black tongue and nakedness, unbound hair and sacred kalas have a strong association with blood magick and dark forms of sexual magick.

According to the Zohar, the Dark Mother stands at four points of the world from where she exerts her influence. She is enthroned in those places, holding her sovereignty and power and spreading waves of red azoth in the lands where magick and witchcraft are scattered like seeds that overshadow the weak and provide strength and power to their followers. Each one of her masks is an expression of the Dark Mother as the regent of a particular cardinal point, and each of them has certain characteristics that may be useful to those who seek her teachings through acquisition of knowledge and through magickal work. The number 4 has a great significance in regard to the mother of the night, as well as a meaningful value in Hebrew and



Enochian gematria. The number 4 can be used within ritual formulas to call her, and the same value is ascribed to the number 13 (1 + 3 = 4), referring to the sexuality of Scorpio. Four is also the number of the sacred angels of prostitution, emanations of the great whore who copulates with the spirit of the multiverse.

Sigil of Conjunction

The first secret temple is inhabited by Lilith, who holds the black flame of the garden. She possesses the seal that closes the gates of the realm of primal void and teaches us the mysteries of sacred sexuality.

The second secret temple is inhabited by Agrat, who holds the power to assist the adept through astral travels and shape shifting through her teachings and her secret seal.

The third secret temple is inhabited by Mahalath, who teaches us the mysteries of primal kalas through her secret seal, the methods of using them and the ways to communicate with succubi.

The fourth secret temple is inhabited by Naamah, whose powers teach us the use of sacred plants and magickal potions prepared from blood and herbs.

The adept who wishes to explore the path must be aware that this may take several lifetimes because methods of exploration are long and complex, and the most important thing is to focus the will and embrace all the mysteries revealed in the temples.

Lilith is the regent of the northern point and the aspect of the oldest goddess, she who provides stability and foundations of desire. The lust for pleasure and the lust for knowledge come from her. Lilith is also the expression of the highest pure wisdom. She holds the ancient knowledge of the passage of the eons and represents liberation from our own limitation and ignorance. Her key word is wisdom. She is the moon in full.

Agrat is the ruler of the western point, which has a great significance in magickal practice because it is the cardinal point where the sun dies or disappears. Agrat is the renewing power, that which makes all that is unnecessary wither and die, and makes what is truly useful arise or prevail.

She is the waning moon.

Mahalath is the regent of the southern point. She is the lady of illusion. It is she that makes the mind believe what the eye sees. She resides in the south, expanding her deception to the weak and helping the adept transcend the mundane reality and open new paths of transformation. She is the new moon.

Naamah is the ruler of the eastern point. She is considered the queen of sorcery and witchcraft. She knows the hidden powers of plants, herbs and everything that comes from the earth, speaks the language of animals and wild beasts, and dominates the power of the sun to be the primary energy of the dark mother. Naamah provides the foundations of Draconian energy. Her song can awaken the dragon that sleeps inside us and release or condense a great amount of power and energy in the athanor of a sinister alchemist.

Another of her powers is the ability to open the inner eye and grant the second vision, allowing us to gaze into the past, present and future, as well as see what happens in the distance. She is the waxing moon.

These are the four sacred guardians of prostitution, the four teachers of the backward path or the path of the red azoth. They are called to manifest at the four cardinal points at the commencement of the ritual and in alchemical operations.

When we explore the temples of Lilith, we move deep into the mysteries of self-deification and self-transformation. In apotheosis of the spirit and the flesh we drink the kalas of the immortal goddess that contain the powers of darkness and we awaken the essence of Lilith in the four temples. This is the work of the black kundalini, which activates, penetrates and illuminates the chakras with the black fire of primal wisdom. The black kundalini is used here as a technique to awaken points of power which are filled with the transformative energy of the deific masks of Lilith. This way we explore the primal essence and sacred union between Lilith and ourselves, while her kalas become the blood of life that activates the black flame within us through the exploration of each one of the four temples.

The Dark Feminine:

A Man's Tale

Rev Bill Duvendack

Let me first lay down my perspective when writing this, so you can see where I am and am not coming from when I write this. I am a heterosexual male that has been working with the dark feminine consistently for approximately fifteen years. This started with a Hindu mantra discipline in 2002, and in one way or another, to one degree or another, ever since then. In my home I have a multi-layered altar to the dark feminine in my kitchen, and it is well loved. Before working with her, I already had over a decade of magical experience, so yes, she had been worked with before, but not to the consistent degree that has been occurring the last many years.

In addition, I have been with the Temple of Ascending Flame since the beginning, so thus for the last five years I have been working with the dark feminine in regular rituals, so I have gotten to know her fairly well, but, of course, the gnosis I have is gnosis for me, so some of it may apply instead of all, so use your best judgment. To me, these brief disclaimers seem

necessary to make sure the air is clear, because what I share below is very opinionated, but it is based on my relationship with her as it has unfolded, as you've seen above. She is a complex psyche, as we would expect, but complex in other lesser discussed ways, too, so let us begin.

Lady Noir is the woman you want and the woman you hate. She is the enraged bitch, but at the same time she is the mother of us all, compassionate to no end. She is giving, tender, and loving, but she requires a price, and the price is usually mirrored in your personal inner life in some way. It will

usually be steep, but well worth the payoff. She is the barren woman and the fertile mother. She is life itself, and is thus death and decay. She is the queen, and she is the urchin. This observation leads me to the first point about her: Do your research! When working with her, make sure you are contacting the part of her archetype that you are seeking, because if you don't specify and clarify, you will manifest her in all of her radiant glory. While this is a common concept in sephirotic magick, it bears reiterating here because unlike sephirotic magick, she is much more sensitive to energy, and can be much more aggressive to answer your call in her own particular fashion, which may or may not be in line with your original intent.

It's also worth mentioning at this point that because of her sensitivity to energy, it is always wise to treat her with the utmost respect, just like you would treat a refined woman in high class society. After all, she knows proper form and etiquette due to the centuries she has had to grow and learn: centuries of knowledge we are denied while in physical incarnation. Thus her bullshit detection radar system is *par excellence!* I mention this last point in here because I have seen plenty of male magicians fall victim to her man eating ways through the years, and I have also seen that this is one of the best methods of approaching her. But, and this is a big but, don't be so meek that you may appear weak to her. Part of what she expects from you is strength.

After all, think about it. You have the audacity to approach a goddess of her stature, so you'd better be on point when it comes to how you interact with her.

Thinking about those kinds of things is good to engage in if you want to increase your ability to interact with her on a regular basis. For example, for the dark goddess you choose to work with; do you know her favorite flowers?

Or favorite colors? Many people do know their deities' favorite food, however, which is a good thing, but it is that kind of thinking that will enrich your experience with her. She likes the feminine side of life and all the pleasantries that women indulge in, so feel free to let your imagination loose a bit, but while this is true, it is also equally as true that you had better be sincere in your actions, for if you are not, she will see right through your sham, and while you may still get what you wanted, you may find it's a pyrrhic victory at best.

Here we find ourselves at another point of correspondence, though, and that is that she expects purity. She expects sincerity. She expects that you are willing to pay her price, and that you won't renege on a deal, so in other words, she expects you to be an adult and accept the consequences of your actions and relations with her. She expects openness, honesty, intimacy, vulnerability, and, to a large degree, trust. If you think about this, though, you quickly realize that what she expects of you is what a mature, confident woman would expect from you, too. She is cultured and refined, and generally has no time for those that are not as evolved when it comes to these affairs as others.

She is the principle of the old queen, the hag, the wild woman of the wood. She is the crone, but also the maiden. As a matter of fact, because of all of these correspondences, she has many different faces known in many different cultures, far too numerous to list here, although one is mentioned by name in this essay. To play games with her would be foolish, for she knows them all and has both won and lost many of them over the centuries. This also means that she is the wise woman, and thus her counsel should never be whimsically bandied about. Time has not hardened her heart, though, even though it may seem like it at first glance. What time has done to her is taught her how to detach and cut cords whenever and however she sees fit. This is a tough love approach, yes, and she does it with grace and Scottish diplomacy.

When you begin to work with her, you quickly learn that she is the ruler of her kingdom, and will respond accordingly. Trivial as it may seem, this is actually an important detail to remember because it reveals why she may interact with you in ways you may not understand at first.

In addition to her more mature side, she is also the maiden. She is the taboo temptress, the ripe fruit ready to be plucked and savored. I have found in this way she is actually quite revealing and can lead to profound healing, strangely enough. Allow me to explain. While she is that ripe fruit while she is in her maiden phase, she can be very revealing to other magicians that work with her. For example, let's say a male magician makes a deal with a dark goddess to meet a paramour. The dark goddess will most likely manifest this, but it may be that the interaction between the two is such that certain psychological complexes are revealed. To wit, after a ritual to a dark goddess, the new paramour of the magician may be psychologically playing out an

Elektra complex, and either it does or does not become evident to the magician. However, something else that should be kept in mind is that what the paramour gets out of this is a realization of her own complexes in order to grow as an individual. Of course, as you can extrapolate, the magician gets greater insight into the nature of the human psyche, as well as "his" own wants and desires.

This, of course, means that she has a vantage point that is greater than any of us can know, and she uses it to her advantage every chance she gets.

Unlimited by time and space, she will use all information at her disposal to specifically fill what was asked of her to the letter of the deal. She is quite specific, and thus it is wise to choose your words carefully when working with her. Hence, this also means it is wise to look at your own motives to validate their purity. Self-examination is something that is highly encouraged before interacting with her. She will cause you to question your decisions and your motives, and this brings us back to what was mentioned above about being confident and strong. Herein lies a subtle lesson, though, which is that just as women are known for changing their mind, so too does she change her mind, but that also means she is quite alright if you change your mind, to a certain extent. If changing your mind completely screws up

what you have developed with her, then, of course, she will be irate, but if it is something inconsequential, she is generally fine with it.

Regarding the psychospiritual side of things, she is the dominant female part of our individual psyches. She is that subdued impulse that longs for subjugation to a female. In this way she is the eternal divine dark mother, and will consume her young, for if you go too extreme with things, she will consume you without hesitation. It is not that she is necessarily as vampiric as such, but rather she will feed on her children as quickly as help them because, after all, what is a soul or two when there are so many on the planet at any given time, and especially now? She brings these dark, buried thoughts to the surface for us to address, but only if we are ready to handle dealing with them, which, of course, is another subtle lesson from her. If we ask for it, she will bring things to us we need to learn, and that we are able to handle.

It is that last part that can sometimes be a sticking point because of this putting our trust in her that she knows what is best for us, but then again, mother knows best, right?

Another facet of her to consider is that she is the girl next door and the best friend you had when you were young. While this may seem trivial or unrelated, it is actually quite profound because it tells us she enjoys being comfortable with us as we enjoy ourselves through life. She won't force us to be a particular way unless we work with her in a ritual and evocative sense. It would be wise to remember that her ultimate goal is working with you, after all, and in order to do that, she will do what she can to ensure you are operating at peak performance. She may have characteristics and qualities of someone or people you have known your whole life, and this is in reality a good thing. It is not her trying to be something she is not, nor is it her necessarily trying to be deceptive, unless, of course, the ritual work was deceptive toward her in some way, shape, or form.

As you come to work with her more, she will reveal more of herself to you, and you will get a personalized portrait of her, as it will, so for this reason alone it is wise to keep a journal. She will show you the sides of her that are necessary to the work that is being done. Usually she won't reveal things that are not applicable, but, of course, there are exceptions to this. She may

show you shocking parts of herself for various reasons that have to do with your own personal growth, or she may show you previously unknown parts of herself to honor the part of any ritual transaction that has been made, so it is wise to keep your senses sharp and your mind clear when dealing with her. She requires you to be mentally astute, not by asking you for it, but rather encouraging you to develop that side of you. People that are not emotionally controlled to begin with generally have a harder than average time when it comes to dealing with her. Beyond that observation, though, there really are not any restrictions she might require for those that choose to work with her. Like the alpha whore, she takes all and rejects none, which is one of the things that makes working with her so appealing to many. But much like the cave on Dagobah in the Star Wars movie franchise, what you deal with when you're dealing with her, is what you come into the situation with, so it is wise to know thyself, but then again, that's a good policy in general.

However, we should never get lulled into a false sense of complacency with her. We should always be looking to improve ourselves, for if we become lazy, complacent, and eventually rebellious to her, well, *hell hath no*

fury like a woman scorned. Just like anyone else that wouldn't want their lover to become any or all of those things, she will not tolerate it, and I'm sure you can see why. Yes, she will keep us on our toes, but there are reasons for this. Nothing happens in a vacuum, and therefore it is wise to always analyze things as they occur. But, like in any other relationships we find ourselves in, open communication is always the wisest route to go. I have found over the years that she is always open to dialogue, and is quite responsive with her insight.

Regarding your preparation for working with her, it would be wise to ask yourself *why* you want to work with her, and I mean *truly*, why. Is it just to fulfill a kink? Is it a quest for paradigm shifting gnosis for your own growth?

Is it lust? Is it a quest to heal childhood wounds? Is it in the name of healing wounds with your mother? Or, is it a quest to heal your relationship with that part of yourself? Whatever your answers are, make sure you are crystal clear about those motivations to yourself. This doesn't mean you have to

have them so clear that others understand them, rather you, yourself have to simply be clear to yourself. She will know if you are clear or not. Keep in mind, though, that if you have insidious reasons, she will show no mercy.

As we come to the end of this brief discourse, there are a few final thoughts to share in order to prepare you for a deeper connection with the dark feminine. The first is that no matter what, remember that she is fair and just. She will give as she receives, so you will get what you give. She is not one to be toyed with, but she is one that you can play with, if things are properly aligned. When we are dealing with her, it is wise to do so from a mature, but grounded perspective. Part of this also means she will reveal things about ourselves that we may not have learned otherwise, so as much as we should be outwardly focused on our working with her, we should just as much be focused on our own learning and growth through the relationship and the process. As we mature and grow more, so will she reveal those qualities to us. Yes, dealing with her is like dealing with fire, but as much as fire destroys, it also creates, and therein lies the final piece of gnosis.

The Unholy Grail

Asenath Mason

"Her womb gapes and cannot be filled. Though she lie in a strange bed every night her lust torments her. In the arms of her lover she yearns for the embrace. At the height of pleasure she feels bitter sorrow. The fruits of love are empty husks. She hungers and is not fed."

- Liber Lilith. A Gnostic Grimoire -

Lilith is a goddess with a multitude of names, titles and forms of manifestation. Throughout centuries the list of her names evolved and changed, and new ones are continuously added by those who choose to work with her gnosis. All of them have a practical function and each name reveals a different aspect of the goddess, from her benevolent and protective attributes to her infamous reputation of a terrifying hag and child-killing demon. All of them also show the diversity of her character and over the ages they developed into unique spiritual beings in their own right. Therefore, Lilith's names and titles are at the same time aspects of the

goddess and unique goddesses existing independently, personifying her particular powers and attributes. While invoking Lilith, it is thus possible to focus on a desired aspect of the goddess by summoning and working with a specific name that corresponds with that aspect.

Among these goddesses we find Eisheth Zenunim, who personifies the initiatory gnosis of Lilith's sexual alchemy. Even though they are often

identified with each other and their names are used alternately, Lilith and Eisheth Zenunim can be viewed as two distinct goddesses. In Hebrew legends she is usually mentioned alongside Samael, Prince of Demons, and together they are described as the infernal couple of rulers over the kingdom of the Qliphoth. In Qabalistic literature she is one of the four "angels of prostitution," the mates of Samael, Angel of Poison and Death. The other three are Lilith, Naamah and Agrat bat Mahlat. In these legends she is referred to as the Harlot, Demon of Prostitution, or Woman of Whoredom.

She and Samael together are considered to be Chioa (CHIVA, the Beast of the Qliphoth, the arch-demon corresponding to the shadow side of Tiphereth, the heart of the Qabalistic Tree. They form the infernal trinity, the averse mockery of the holy triad represented by the three highest Sephiroth: Kether, Binah and Chokmah. In Jewish folklore Eisheth Zenunim is a female demon who lives inside mirrors and seduces the vanity of young girls, corrupting the minds of the weak and devouring the souls of her victims. In the Qabalah she is associated either with Gamaliel (in her Harlot aspect or with Satariel, where she is believed to rule as a dark queen who eats the souls of the damned. In this article we will focus on her Gamaliel aspect and the sexual character of her initiatory mysteries.

In Qliphothic initiatory magic Eisheth Zenunim is the one who holds the Unholy Grail from which the Initiate drinks the life-giving nectar, the Amrita, as well as the deadly poison, the essence of the Angel of Death. The merging of both is the gnosis of her mystical alchemy and the key to the path of immortality and self-deification. She is the goddess of the Black Moon, which is her sacred womb, the point of entrance into the Other Side and the gateway from Gamaliel, the shadow side of the astral realm of Yesod, into the black labyrinths of the Qliphothic Tree. She is associated

with sexuality and her domain is all that is forbidden, obscene, repulsive, repressed, feared, disgusting, etc. She is "the filth of the world" and the poison of gods that dissolves the Initiate's barriers and inhibitions, releasing the unbridled force of sexuality in all its positive and negative aspects. Through rites of her sexual alchemy the Initiate becomes a living vessel of the fertile darkness of Gamaliel, the mirror through which the energies of the lunar realm of shadows are channeled and made manifest. These energies flow both ways -

they can be called forth and sent out, manifesting their presence in the realm of dreaming and waking, fantasies and nightmares, magical and mundane, initiating changes and transforming the world of the Initiate in accordance with their nature. In this process we attract attention of both sides of reality -

the high level of sexual energy draws to us succubi and incubi, shades, phantasms, and vampiric spirits of Gamaliel who feed on our life essence, but attention also comes from our mundane environment on the physical plane.

This is triggered by the essence of Eisheth Zenunim, which is the magnetism of lust itself. This attention may bring us opportunities to find love, desire and new sexual partners, but it does not have to be physical, and sometimes it is purely emotional or aesthetic, depending on what triggers the force of desire in a person. It can be love and distant adoration, as well as obsession, abuse and urge to physical violence. Therefore, we have to be careful with invoking the essence of Eisheth Zenunim, as we will most likely experience all these kinds of sexual attention, which may not always be what we want.

Eisheth Zenunim comes with serpents and lions. In this sense she resembles Kadesh, the Canaanite goddess of sacred ecstasy and sexual pleasure who presided over sacred prostitution of the ancient world. Her temple is the Cave of Gamaliel, where she sits on the throne of stone, naked, with legs spread, her left hand down between her legs in continuous act of pleasuring herself. In the right hand she holds the Grail that contains both the Poison of the Serpent and the Nectar of Resurrection. Her hair writhes like serpents. Menstrual blood flows from her black womb onto the floor, and she has a

beautiful face in expression of everlasting ecstasy. The blood flowing between her legs is red, but when it drops on the ground, it becomes black and poisonous. She invites visitors to drink the elixir from her Cup and to anoint their bodies with her blood in order to awaken the ecstasy of transformation through her sacred and obscene mysteries. She welcomes the sacrifice of blood and sexual fluids, and they all should be offered in rituals through which she is summoned. In the case of female practitioners, the most valued offering is menstrual blood.

The sigil provided in this essay serves as a gateway to sexual gnosis of

Eisheth Zenunim and represents the mystery of the Black Moon of Gamaliel.

The ritual itself is centered on the Sacrament that holds the essence of Samael's Poison and Lilith's Draconian Flame. It should be represented by a strong alcoholic drink, aromatic and intoxicating. The energy released through the ritual is focused in the chalice and drunk to awaken the essence of Eisheth Zenunim in the temple of flesh. The communion of energies occurs through the merging of the Black Serpent that represents the Black Flame of Samael and the Red Serpent that is symbolic of the transforming and liberating force of Lilith. Sexual trance, which is the key to the mysticism of the Black Moon, can be purely visual, with the merging of energies on the astral level, or it can be done through the physical act of self-arousal.

Eisheth Zenunim is the goddess of lust and the keeper of the Unholy Grail. When you enter her realm, she will seduce and invite you to drink the elixir from her Cup, which is intoxicating and will make you thirst for more -

the more you drink, the more you crave for. Her essence is both liberating and enslaving, and her ordeal is one of the most difficult on the path as she awakens the desire for transcendence through sexual gnosis. It is not easy to transcend the lust for delights of the flesh and transform it into a metaphysical desire, the lust for gnosis that is the true vehicle of ascent. She can empower your magical work and show you how to manifest your desires.

She can give you a desired sexual partner, make you attractive in the eyes of others, and awaken your erotic imagination. But to succeed in this ordeal you have to realize that delights of the flesh are a gateway to the ecstasy of the spirit, not the goal in itself. The goddess will ignite this desire, her gift is the unbridled force of lust, but she will not guide you through this process - it is your choice what you will do with your liberated sexuality. You may choose to focus on pleasure for itself, explore it with as many partners as you can, always seeking a new experience, or you may find yourself overwhelmed by the force and try to deny your sexuality, turn to celibacy and become asexual.

Inboth cases you may eventually find yourself trapped in the flesh and unable to transcend. The goddess will show you that lust is a gateway to the Other Side, but you are free to choose your way, and she will tempt you with visions of pleasure, but she will not point you in the right direction - this is the ordeal that you will have to handle yourself. It is solely your choice

whether the elixir you drink from her Grail will be poison or nectar of immortality.

The Unholy Grail

Invocation of Eisheth Zenunim

Place an image of Lilith on the altar - this can be a statue or picture, any depiction of the goddess, ancient or modern. Into the chalice pour strong red wine or liquor, symbol of Eisheth Zenunim's blood, which is also the focal point of the ritual. On the altar you should put the sigil representing her Unholy Grail as well. The sigil should be painted in black on a red background. On the sides of the chalice place two candles: red on the left and black on the right.

Light the candles. Burn some strong and aromatic incense, such as e.g.

Dragon's Blood. Anoint the sigil with your blood, your own life essence, and envision that it becomes alive, the living gateway to the Cave of Lilith, the portal to the Other Side.

Gaze into the sigil and start chanting the mantra (silently or aloud): *Ama Lilith Eisheth Zenunim*

As you chant, focus on how the atmosphere in your ritual space thickens, flames arise around you, and you can feel the energy of the goddess pouring into the room through the sigil. When you feel her presence or see her manifesting through the incense smoke, put the sigil on top of the chalice, covering the Sacrament, and begin the invocation, inviting her into your temple of flesh.

I invoke the Woman of Harlotry, Serpent Goddess of Lust,

She who is Terror and Beauty,

Hunger and Passion,

Whose names are many,

The Lover and Death-Bringer.

I call you, Eisheth Zenunim,

Mother of Fornication,

Scarlet Maiden who holds the Grail of the Gods, Black Concubine who wakes the sleeping from their slumber And fornicates with those who walk the path of the Tortuous Serpent!

May the shell that is called my flesh be filled tonight with your Sacrament of Life and Death,

Your eternal and immortal essence!

Take the chalice into your hands. Start the mantra again, and while chanting, envision energies manifesting in the room and gathering around the chalice, pouring into the Sacrament through the sigil, empowering the drink and transforming it into the blood of the goddess. Focus all your attention on the chalice, and after a while continue the invocation: *Come from the sea of blood*

From caves and bowels of the earth,

Through the Gate of the Moon.

Touch me with your shadows and flames,

Seduce and defile me,

Let me drink of this Sacrament,

For I affirm the flesh and the spirit,

And I seek the ecstasy of transformation,

Through rites of your sacred alchemy!

Enter this temple of flesh

And enflame me with desire

So that I may walk my path with passion,

And taste life with ever-growing hunger!

Reveal to me the secret of the Unholy Grail,

Your deadly poison and life-giving nectar,

The mystery of the grave and the womb.

Embrace me with tongues of black fire,

Ignite the flame within,

And consume me in your lust and fury,

In this unholy rite of passage!

Guide me on the path of gnosis,

The way of the God and the Beast,

Through the Shells of the Other Side, Toward rebirth in eternity!

When you finish the words of invocation, drink the Sacrament from the chalice. Then envision the goddess standing in front of you and holding the Grail in her hands. She pours the blood onto the ground and the whole room is now transformed into a cave. The cave glows with red light and blood drips from the walls. The blood on the ground is black and toxic and poisonous vapors arise from all around, forming into shapes of serpents, coiling around you in clouds of black energy. At the same time you can feel the burning fire rising within, at the base of your spine, ascending in a serpentine way and enflaming your entire being. As you enter the ritual trance, envision the black serpent around you and the flaming serpent inside entwining around each other and merging together, and when they reach your third eye, they are absorbed into your consciousness. If you choose to perform this meditation through a sexual trance, envision the merging of the serpents at the point of climax. Let your consciousness explode and

dissolve in the black womb of the goddess, then let her take over your senses and enjoy the communion.

Offer her your sexual fluids, anointing the sigil and empowering the gate to her magical current. Let yourself be filled with the invoked force and let the goddess guide you through the mysteries of her gnosis. Flow with the visions and explore them.

This ritual invokes the energies of Gamaliel, the astral plane of dreams, therefore it is also recommended to perform the invocation before sleep and continue the experience through dreaming - e.g. by focusing on the sigil or the mantra shortly before falling asleep to induce Lilith-inspired dreams.

Black Moon Lilith

Mike King

Queen of the Hidden Path, Unholy Mother of Harlots, Lady of Magick, no one can deny that Lilith has many different masks that can suit any aspect of life. Her greatest aspects to me have always been something of the mother and the crone, bestowing on me the secrets of the night through freedom, sex magick, and blood. I have been blessed to have experienced some of the most profound moments of my life thanks to Lilith. I am constantly reminded of her subtle yet powerful effect on my life and the lives of others around me.

During the time of this ritual, I learned of a different aspect of Lilith, an aspect beyond that of the bloody whore, the sorceress, and even the mistress of death. I was introduced to her as a new aspect of her as myself, a part of myself that breathes, thinks, and lives. Literally, a different version of myself that exists beyond anything that I have ever known. This new mask of Lilith appeared to me in the form of a shadowy abyss, a black mirror that only reflects the truth. She had no shape and no form, just pure darkness. At first, I didn’t understand, but then it hit me, what I had come to realize was that I was recognizing myself as Lilith.

The ritual of the Black Moon came to me at a very important and much needed time in my life. I felt stuck in my life with no real idea of where to

go mentally, physically, and spiritually. I honestly felt like a hamster running on a wheel, giving 100% of my effort with each step only to be stuck in the same spot. I knew deep down inside that it was time for a change, but needed a

guide to help me create that change that was so deeply needed. The answer that I was looking for came to me one night through meditation with Lilith. I had approached her asking where I was to go next in my life, and through the silence I heard a soft whisper say: “Use the Black Moon.” What was this Black Moon she was referring to? I could assume that it was a reference to some type of ritual that she wanted me to perform, but upon further research, I found that it was much more to it than this.

In that research, I was surprised to find that the Black Moon was an actual thing recognized by astrologers and astronomers. So much so that they have dedicated a particular positioning of the Moon to the dark queen. Lilith’s Black Moon has been described in a couple of different ways, one way describing it as being a secondary focal point in relation to the Moon’s elliptical orbit next to the Earth. The second definition describes it in relation to the Moon's apogee, which is the point in which the Moon appears to be the furthest away from Earth.

It is recognized that while the Black Moon appears to be the furthest away from the Earth, it’s considered to be in conjunction with the Earth. But when the Black Moon appears to be closest to the Earth, it is opposite of the Moon. So, in other words, the empty space between the Moon and the Earth becomes the focal point in which you can describe the Black Moon. The appearance of the Black Moon happens at least once a year under the following conditions: the appearance of a second New Moon in a calendar month, a third New Moon in a season of 4 Mew Moons, a calendar month without a New Moon, and a calendar month without a Full Moon.

Occultly speaking I would compare Lilith’s Black Moon to the crone aspect of the “triple moon” goddess. Here she unveils herself as an open gate into the underworld absorbing all light and life, drowning all in a sea of blackness. Leaving one to fend for themselves while she stands by to watch you devour yourself within your own darkness. To me, this is Lilith’s most

intense, serious, life changing aspect. Something deep within me knew that if I were to activate energies of this intensity within me, there would be no going back, nothing could be done to stop them from destroying, restructuring, and clearing my life of all the things that I no longer needed in my life. To no surprise, this is exactly what happened.

I had found various forms of information that considered Black Moon Lilith to be mostly associated with sex and its darker aspects, and while I will not deny this at all, the energy of the Black Moon had a slightly different effect on me. These energies changed my life. They were motherly to me, sometimes cold and sometimes warm. I will compare it to a child that is learning to walk for the first time in their life. While the child struggles to move forward toppling and falling down from time to time, the child can still see its mother's outstretched arms, although slightly out of reach. In this case, those arms belonged to Lilith.

Referring back to what I had previously stated, I had come to the grand realization that I was Lilith - that I was and am the goddess in all of her aspects and masks. Now I know that as a male this would seem a bit bizarre claiming to take on and project the energies of a female goddess, but in my life, this is what was needed. I needed to be nurtured, I needed to be taught, I needed to understand myself, and most importantly I needed to see things clearly, traits of all things that are all deeply linked with the feminine energies.

However, don’t get me wrong, it wasn’t easy taking on the energies of Lilith. This new aspect of her flooded my life, making it extremely difficult at times. She had forced me to see myself as I was, which was frightening, tiring, joyful, blissful, and painful at times. Lilith had become a mirror of self, forcing me to trace each and every line of my soul’s reflection in detail. I couldn’t run. I was stuck. I had to deal with both my positive and negative qualities equally. I couldn’t hide because wherever I would go Lilith would

be right there. My reality as a whole was shifting and shattering right at the core and there was nothing I could do. But once everything was all said and done I was extremely happy. I felt a sense of calm and relief wash over me. I had died and now it was time for my resurrection.

With the following ritual, you can choose to do it during the phase of the Black Moon, which I recommend. However, if you want to perform it before, then a good time would be during a New Moon.

Ritual Items

- 13 black candles

- Black bowl full of water (if possible gather and use water that has captured the light of a New Moon)

- Bloodletting device

- Parchment paper

- Pen

Setup of the Space

Take 12 black candles and place them in a circle around or near the altar of Lilith. Take the 13th candle and place it in the center of the circle of candles. Near the central candle, place the black bowl of water. The bowl of water will act as your conduit to Lilith's lunar energies. Take and place the remaining items near the bowl of water and the candle.

Ritual and Invocation

Start the ritual by having a bath or shower cleansing yourself as thoroughly as you can. Once you've washed yourself, step into the space naked or with clothing (the choice is yours). Begin lighting each of the 12

candles chanting “Lilith come” or “Lilith come into this space.” Once you’ve reached the 12th candle, stand or sit before the 13th candle and continue to chant her name over and over until you begin to feel Lilith’s energy wash over you when you light the 13th candle.

Once you feel the intense energies surrounding you, begin to slowly blow out the circle of 12 candles, saving the central candle. Once you’ve blown out the candles and you are standing before the central candle, start stating the following invocation:

Lilith, queen of the night I call forth your presence on the night of the Black Moon.

On this night I harvest your power, your strength, your will, your sexuality, and your gnosis to guide and transform my life.

May your current open up doors to my inner-self that were hidden.

May the wounds of old be healed, may the weaknesses of my past become my strength, may the darkness in my life become light.

Lilith, open the gates unto the void, let me drink your venomous poison of truth.

From this night forward I remain inflamed with your power, strength, wisdom, truth, and freedom.

I, (magickal name), am reborn.

HO DRAKON, HO MEGAS!!!

Make sure to say it with as much spirit, power, intensity, and effort that you can muster. Really feel each word, take your time, speak slowly and clearly. After the invocation gather a few drops of blood with the bloodletting device. When the blood has been drawn slowly blow out the central candle and let the drops of blood drop into the water, stating: “Lilith I share my blood and I share my life with you.” As you enter the darkness around you, begin visualizing yourself as Lilith physically, mentally, energetically, and

spiritually. Really become the goddess, breathe as Lilith, think as Lilith, see as Lilith, BE Lilith. As you do this, start to push her energies outside of you into your temple space around you. Start to see your temple as Lilith would see it. Let go and hold back no detail.

At this moment you can meditate on what really needs to be changed in your life. Really sit and meditate on this. If there are solutions to problems that you are currently or have been looking for, now is the time to focus on them. Ask Lilith to manifest the results that you need and then meditate on how Lilith would create a solution. Most importantly, enjoy this time as the dark goddess.

When you feel that you are ready to end the working, light the central candle while saying: “By the light of Lilith all is revealed.” The flame will represent the things that have been revealed to you during your meditation.

While under the light of the candle write down the things that have been revealed, or those that you need to be revealed or changed. When you’ve done this, seal it with a drop of blood and burn it by the flame of the candle.

As the paper burns, state: “It is done.” Then close the ritual.

Closing the Ritual

To close the ritual simply give thanks to Lilith. After the ritual do your best to not do anything that would be considered to be strenuous for your mind. Make sure to keep an eye out for anything that pops up that could be a result of the ritual.

Selenic Face of Lilith

Selene-Lilith

Dedicated to Asenath Mason for Her work, which has become my life inspiration

“Behold Lucius I am come, thy weeping and prayers has moved me to succour thee. I am she that is the natural mother of all things, mistress and

governess of all the elements, the initial progeny of worlds, chief of powers divine, queen of heaven! The principal of the gods celestial, the light of the goddesses: at my will the planets of the ayre, the wholesome winds of the seas, and the silences of hell be disposed; my name, my divinity is adored throughout all the world in divers manners, in variable customs and in many names."

Lucius Apuleius, *Metamorphoses*, Book XI; 1-5

This article is dedicated to the goddess Lilith appearing in many religious beliefs, from Sumerian to the modern times - many religions, various faces,

"bright" and "dark," or perhaps, simply the winged Goddess. Here I would like to point the reader's attention to the aspect of Lilith that has influenced many facets of my own life, not limited to spiritual, and this is the aspect that is called selenic or lunar (of the moon).

In the above-mentioned quote from *Metamorphoses,* the goddess Isis proclaims that She is "the principal of the gods celestial and the light of the goddesses." She speaks of Herself as "adored throughout all the world in divers manners, in variable customs and in many names." This way She reveals that the Goddess is all the goddesses, or even the gods, all of their faces.

The title of this essay shows Lilith through the eyes of the ancient Greeks, because we look at Her, or rather Her certain aspects, as Selene, or the Roman Luna. This allows us to recognize the Goddess as Lilith, but also as Selene, Artemis (the Roman Diana, and Hecate (a goddess whose cult is far older than Greek and most likely derives from Asia Minor, having survived for thousands of years. Let us then look at this mysterious face of the Great Goddess (the Great Mother and recognize that which inspires us, calms, develops, and unites.

While discussing the lunar influence on people, it is not possible to leave out Lilith, who in astrology is called the Black Moon. This amazingly intriguing concept is analyzed e.g. by Elena Suszczynska in *Modern Astrology*. In the first volume (entitled "Lilith reveals her secrets" we learn about the role of the Black Moon in the life of each of us, helping us

understand that Lilith as the Mother teaches Her lessons in a very special way, stubbornly confronting us with the most painful issues. She keeps pointing out the mistakes that we repeat on a regular basis naively hoping for different, better consequences. The more we indulge in our issues, failing to see that their cause is within ourselves, the more the Black Moon reasserts us in our actions, making them come up to the light so that we may deal with them with understanding and clarity. This is the only way to break the vicious circle of our failures, for which we usually blame others. This is also the connection between the "black" Moon of our life with the "bright" Moon, which is represented by Selene, or Lilith and Selene - black and white -

understanding through struggle for the sake of liberation, the Whole!

Let us then take a closer look at this "bright" Moon and see if it exists independently from the "black."

The Greek goddess of the moon described by Hesiod as the "bright Selene" is the daughter of Hyperion (the Titan of the sun, whose name means

"The High One" and Theia ("wide-shining," sister and wife of Hyperion, who also parented Helios (the sun-god and Eos ("rosy-fingers" goddess of the dawn in the "saffron robe". Some ancient Greeks claimed, however, that She was not Hyperion's daughter, but Her father was the Tiran Pallas (from the second generation of the Titans, or She might have been the daughter of Helios.

She is bright. Each night She bathes in the waters of the first Titan, Oceanos (who encircles the earth with his ocean, and having donned Her far-gleaming garments, She enters the sky in Her chariot, which is the brightest at the time of the full moon. The silver chariot is pulled by two horses or oxen, and it is also said that She mounts a horse, mule, or ox. She rides across the sky toward the waters of Oceanos, and then returns, like Her brother Helios, with the chariot through the current of the Titan, back to the firmament. Night, moonlight, bright and windy hair - perhaps these are the signs of love? But can the gods love in the same was as humans? Let us see.

The greatest of the lovers among the Greek gods, Zeus, fell in love with Selene as well. As we know, he had a lot of lovers, both among goddesses and mortal women. Such an amorous god could not have missed the bright-haired beauty. Selene bore him a daughter - Pandia, and perhaps Ersa ("dew". She was also a lover of Pan. He persuaded Her to step down into the woods and become his mistress. This, however, is only an assumption that cannot be proved.

But Her greatest love, for which She was ready to do anything, was the

beautiful shepherd Endymion. According to an old story, which is mentioned by Plato in *Phaedo,* Endymion was sleeping in a cave on Mount Latmus, near Miletus in Caria. It is hard to say how this affair started. In one version of the story it was Selene that spotted the shepherd-prince at his resting place when Her silver light accidentally entered the cave (the symbol of the pregnant belly of Gaia, the Cave of Lilith, and other goddesses, She fell in love, and decided that She would stay with this beautiful man forever. Of course, She would not ask a man for his consent, but agreed on that with Zeus. In another version, Zeus promised the shepherd to grant his wish, and the man asked to sleep forever, always young. This is how Selene saw him for the first time.

She used to descend for him from heaven, enjoyed Her time with him, but he always remained asleep. This way they conceived fifty daughters. His desires were not even taken into account - as long as the goddess was happy, it did not matter what he wanted. Can this be called love in the human understanding of this word? In this sense She greatly resembles Lilith. It is hard to imagine Lilith asking for love (although in *Jewish Legends* from 1913

She is presented in a humiliating way, begging to return to Eden and Adam.

The goddess simply takes what She wants. In later times, the Greeks wondered how this love would go if the shepherd grew old. The Greek poet, Isidorus Scholasticus, who lived in 6th century BCE, wrote a poem in which the bed of the goddess and grey-haired Endymion, ashamed of his old age, is covered by cold sheets. His beauty has faded, why then the divine Selene would still take interest in the old man? What could he offer

to Her? His worship and love without Her love were useless to the goddess. There is also another version of the myth, in which Selene begs her ex-lover, Zeus, to endow Endymion with eternal life so that their love can last forever.

However, She forgets to ask for eternal youth for Her beloved, and Zeus, even though agrees to grant Her request, and perhaps being jealous of the human lover, has no intention to really help Her. Momentary infatuation?

Why not? People in ancient times believed that the gods called us "one-day beings," and one day passes quickly for those who live forever. Fortunately, this was not the case with Selene and Endymion. Although Greek authors do not write much about Selene, they are consistent about the love that united the goddess and the mortal man.

Selene is also known from myths of Gigantomachy, when Giants, the sons of Gaia, attacked the Olympus. They were not immortal, but to die they had to be killed by a man and god at the same time. Zeus then forbade Selene, Helios and Eos to shine, while he himself descended to the earth for a plant that Gaia (the goddess of the earth) grew to protect Her children, Giants. Zeus plucked the plant and took it to the Olympus. Then he called the demi-god Heracles and that is how the fight against the Giants was quickly brought to the end. Gaia once again cried for the fate of Her sons who disobeyed the order established by the male god.

That night I came to know Her as a magnificent silver goddess of the witches. The time of the full moon was the time of magic and rituals, when spells were empowered by the lunar force. Another night I met Her at the Sabbat. Sabbats, esbats, each night is in Her rule.

In Gerald Gardner's *Witchcraft Today* we encounter a rite called the Cauldron of Regeneration and the Dance of the Wheel, or Yule. The cauldron is obviously one of the goddess' attributes. During the rite, the participants

"Draw Down the Moon" and sing many songs. One of them is as follows:

"Queen of the Moon, Queen of the Sun,

Queen of the Heavens, Queen of the Stars,

Queen of the Waters, Queen of the Earth

Bring to us the Child of Promise!

It is the great mother who giveth birth to him (...) Blessed be the Great Goddess,

Without beginning, without end,

Everlasting to eternity.

I.O.EVO.HE Blessed Be."

[Gardner 2010, s.44]

In *Aradia - The Gospel of the Witches* by Charles Godfrey Leland we read about a pagan cult of the goddess of the moon and the god of light, Lucifer, Her brother and the sun. This goddess of the moon is called here Diana, but the Dianic protection over witches is also the domain of Selene.

Also the relation between Diana and the bright Lucifer is reminiscent of the relation between Selene and Her bright brother Helios. Here, however, Diana lusts for Her brother and son, while He, proud of his beauty and enchanted by his own brightness, escapes Diana. Aeons are passing and the goddess still desires Lucifer, longing to unite Her darkness with His light (what a wisdom-driven longing for the Whole, which is possible through the union of the male and the female, animus and anima!. Finally, Diana decides to seduce Lucifer. She shifts Her shape to a cat-elf that always sleeps with Her brother.

She lays with him on the bed and assumes Her own shape at night (that was good for Endymion, but Lucifer?!. Darkness unites with Light and thus they conceive Aradia - the first witch. Diana knows how to appease Lucifer, who rages with fury when He finds out what His sister and mother did. Diana, however, sings to Him the song of power, seduces Him with Her words, and calms him with Her voice. She knows the words of power (like Isis, thus

embodying the creative force - the masculine rage has to succumb to the feminine wisdom. The goddess knows that She is creating a new world, because the union of the anima and animus is essential both to gods and men to find equality and the Whole through the union of opposites: yang and yin, light and darkness.

Love magic, and this includes a revenge inflicted on an unfaithful lover, is definitely an interesting, but also dangerous subject. Let us then take a look at three goddesses powerful enough to preside over such magic: Hecate (in the underworld, although we also know that She is present in all spheres),

Artemis (on earth, and Selene (in the sky. In art, Hecate is depicted as

"three-formed," but it was often thought that there was only one goddess, appearing on earth as Artemis, in the sky as Selene, and in the underworld as Hecate. This is a mysterious goddess, older than Greek culture, and possibly originating from the times of matriarchal cults and worship. Coming back to love magic, though, we should refer to Medea (a tragic character from Euripides' play. Betrayed by her husband, Jason, she decides to take revenge on him and his new wife.

In *Medea* we read that the main character wants to kill them and then commit suicide. For this she asks Hecate for assistance. She also calls Selene for help when she casts her love spells at night (in Theocritus' works. She begs Selene, to whom she refers to as "silent," to shine brightly. She calls the

"underworld" Hecate, the "terrifying one," before whom the animals tremble, when she walks among graves and black blood. The same action is performed by a priestess performing a ritual in the palace of the despairing Dido in *Aeneid* (here Artemis is called Diana by the Roman poet. The priestess with the windy hair calls three hundred gods, Erebus, Chaos and Hecate, who is called the "face of the three," which also refers to Diana, called here the

"virgin." Artemis (the Roman Diana speaks here on behalf of Hecate and Selene (called the "silent goddess". These three goddesses cover the three domains of the feminine. Like Lilith, they are lunar goddesses, giving

women great power, transforming, and leading through the red phase (sacrifice, black (Dark Night of the Soul, and white (purification to the light of gnosis.

Selene, as we have seen, is not only a beautiful goddess in love, but also She who helps witches, vampires and werewolves. It was also Selene that raised the Nemean Lion, a deadly beast born to Echidna and Orthus. Beauty has many faces - “bright” and “dark” - this is what makes it the Beauty.

I love Her colors and Her names. I am in love with Lilith in all Her aspects - Lilith who is the silver and soft, although ruthless, Selene; Lilith

flickering with darkness and the flame of Hecate; Lilith hunting in Diana’s woods; Lilith - the Axis Mundi - the sky, the earth and its interior, water -

consciousness uniting with the unconscious and the higher consciousness.

From darkness and light of eternal being the Goddess enters my life every night. She loves, devours, gives birth - beautiful and terrifying in Her infinite Wisdom, She endows me with the intuition of the High Priestess, the abundance of the Empress, the dark beauty of the Devil, and the power of Death, leading to Resurrection and Whole. I walk the path of the Tarot. I move from one tunnel of Set to another, submitting myself to be reborn in each Qlipha of the Tree of Death. Sometimes I am afraid when She removes the Veil, but eventually I find courage to transcend the threshold of the worlds, always with Her! With the Great Mother!

The power of the Great Mother manifesting in Selene was especially noticed by the Orphic worshippers. They claimed that the moon goddess was an androgynous being, the Whole and the All in one. Gods and goddesses displaying the male and female qualities were considered by them as perfect.

According to Hermes Trismegistos, God/Goddess is an androgyne.

Let us then end this article with the words of Isis Herself (as presented at the beginning of this essay: “The principal of the gods celestial, the light of the goddesses (…, my name, my divinity is adored throughout all the world

in divers manners, in variable customs and in many names." This is the Whole!

Journey into the Womb of Lilith

Greg Brown (aka Ahohlan)

Staring through the clouds of Dragon's Blood sweet essence, which filled my Temple Space, I peered upon the flames of three glowing red candles on my altar. As I stared into the Queen of the Night's sigil, which was freshly anointed with my blood, my gaze became foggy and darkened. All except the flickering light of the candles grew dim in my sight. Lilith's sigil began to glow with a sort of pulsating blue and red "electricity." I could faintly hear the sound of a beating heart; I thought it was perhaps my own. However, the beats were separate from my own. It was the heart of the Cave of Lilith. As I listened, my heart began to sync with its slow and steady pace. The cave called to me, like a lover can call with just a glance. Its energy quickened the blood in my veins. A tremendous heat grew within my body and the room around me became intensely hot. Beads of sweat collected upon my brow and I could faintly hear whispers, as if they came from deep within a catacomb.

They were chanting "OHH-AAAHHH-EEE (OAI, AVE LILITH," over and over again. Their chanting buzzed like a hive of bees. It grew louder and louder and I could actually begin to feel the vibrations in the floor beneath my feet. As I slipped into trance, I noticed blood dripping from Lilith's sigil.

The flow of the blood increased rapidly and trickled down the wall. In my vision, the blood caused the wall to crack and split open, creating a "V"

shaped gateway into a dark cave from within my Temple. I walked through the crack into a gigantic cave and I could smell the metallic scent of blood in the air. The walls, ceiling and floor of the cave were painted with blood. I touched one of the boulders on my right and it had the feel of wet skin.

Slippery and smooth. Though it looked of stone, this "boulder" felt of flesh and it gave way to a light press. When I touched it, I could hear the sound

of a woman moaning. Not one of pain, but rather one of intense pleasure. The

sound emanated from deep within the cavern and echoed to the entrance where I was standing.

I walked further into the cave and I expected the darkness to grow. I was surprised to find that the warmth of the cave intensified and I could see an orange glow, coming from behind a large stone that protruded from the cave wall. I walked around this stone and there was a sort of “throne-bed.” A large golden chalice-like vessel sat in front of the bed. The vessel was filled with fire and was lighting and warming the room. There were lavish rugs and furnishings in this cave-like place. I was then greeted by 4 men and 4 women, all completely nude. They had eyes as black as midnight, dark hair (of varying color and ashen skin. They were all very fit looking and had bat-like wings on their back. They welcomed me with lustful seduction and caressed my arms, shoulders, head and skin. There was a smell in the room that was intoxicatingly wonderful. I did not recognize the fragrance. The beings sat me into a beautiful and ornate chair that sat just in front of the fire vessel. They stretched out my arms and legs and each began to bite me. They drank of my blood and as they did, the Queen herself arose from her bed-throne in front of me. She had very long, jet-black hair and long razor-sharp black fingernails.

She was stunningly beautiful and had a similar skin to the beings which feasted on my blood. She seemed to float over to me from her bed-throne.

Lilith then approached me, leaned down and French kissed me, biting me as she did. She passionately drank of my blood and then, using one of her talon-like nails, slashed her own wrist and poured some of her blood into a chalice, which one of the other beings handed her. They too then added their own blood into the chalice. Lilith then tilted my head back and poured the black-tar colored blood down my throat. I drank it quickly. The blood was thick and viscous and tasted of both iron and roses. My body then ignited in flames and although I was engulfed completely, I remained calm. I could feel a vibration all over my body.

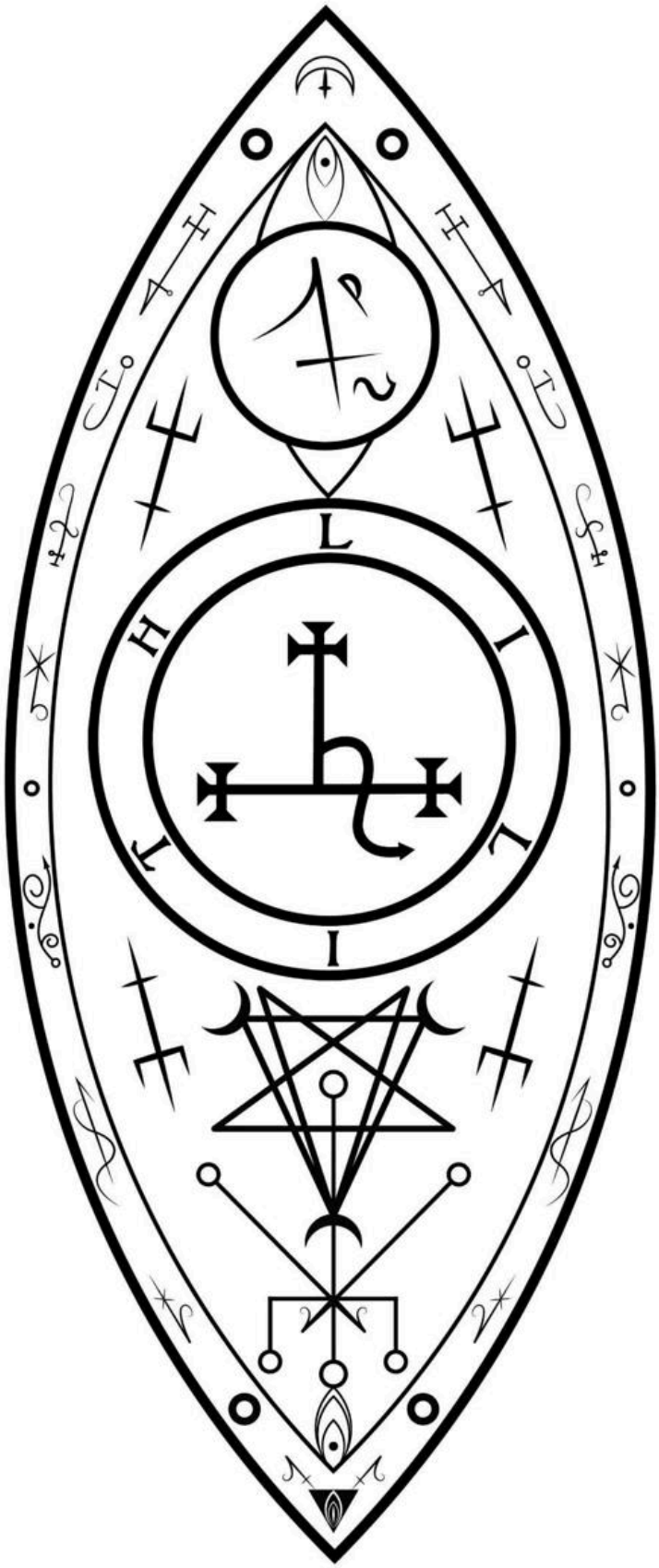
I was then returned to my conscious mind. I was still gazing upon the three red candles on my altar. I felt incredibly hot and physically exhausted and felt more messages would come to me in dreams. I closed the ritual and

went to bed. I had dreams of an elderly woman with black hair coming to me.

She took me and a friend on an old wooden boat to an island in the middle of a vast ocean. It was twilight and the time seemed to hang between the night and the day. On the island was a dilapidated castle, which looked ancient.

There were lush gardens and greens on the island and many people, all who were strangers, but felt as friends. I awakened. As I continued the ritual with Lilith, each night these visions continued, as in nights before. Every night, Lilith and her companions would feed me their blood and give me a personal message before sending me off to my conscious mind. Each night I had a dream that took place near the ocean. These dreams were always intense and always in twilight. Additionally, a woman with coal-black hair always appeared in these dreams, as I continued with the rituals. I do recall having a dream, which involved a vampire mother and her child running from a ruling tyrant. This is a story that I will save for another day. I know this was Lilith taking many forms (youthful, mother and elderly and her messages were always very personal to me. In my waking life, I noticed an increased synchronicity in every situation. I began to notice double and triple numbers everywhere. I would think of something and it would appear around me, almost immediately in my waking life. I also had a number of life-changing events, which happened all within the course of working with her. These events were dramatic and powerful. They changed me from the core.

Through my work with Lilith, I've found her to be an incredible and treasured guide on my path. Working with the Qliphoth, Lilith continues to guide me further through the path of the Dark Tree. I implore you to reach out to Lilith and perform this Invocation that I've put together with her guidance. If you are reading this, then she is calling you. Answer.



Sigil of Lilith

Items Needed:

3 Red (or Black) Candles

Dragon's Blood Incense

Bloodroot (if none is available, use Cinnamon)

Sigil of Lilith

Ritual Blade

Your Blood

Scrying Mirror or Crystal

Preparation & Ritual:

If possible, your altar should face west for this ritual and should be done outdoors (or in a place of sexual pleasure - like a bedroom. Place the candles on your altar in a triangular formation. The point of the triangle should face away from you (ideally pointing west. Place your mirror or scrying tool at the farthest point of the triangle away from you. Place the sigil of Lilith within the triangle of candles and place the bloodroot on top. Now, light the candles and Dragon's Blood Incense and take three deep breaths. Use the ritual blade and draw a small amount of blood to anoint the sigil with - you only need a drop. Now, gaze into the scrying mirror and begin the Invocation.

Invocation to Lilith

Seductress of Light, Queen of the Dark,

Rise within me and ignite my spark.

Through blood and flame,

In darkest night,

I call to thee LILITH

Let my words take flight.

Creature of blood,

Mother of pain

Darkness and Poison

I speak thy name.

LILITH,

Embrace my body,

LILITH,

Devour my blood,

LILITH,

Empower my spirit,

For now we are as one.

Serpent and Savior,

Lover of mine,

Let us unite,

Forever entwined.

KI-SI-KIL-LIL-LA-KE

Dark Moon Arise.

I call you with a thankful heart,

And an open mind.

Shadow & Serpent

Lady of Death

Thy name is LILITH

Heed my request.

Now, engage in sexual activity, either with a partner or yourself. Focus on Lilith and let your mind wander and let the visions flow to you. When you climax, chant LILITH three times and say the following: *Hac nocte*

Ostende mihi viam,

In sinistra manu semita.

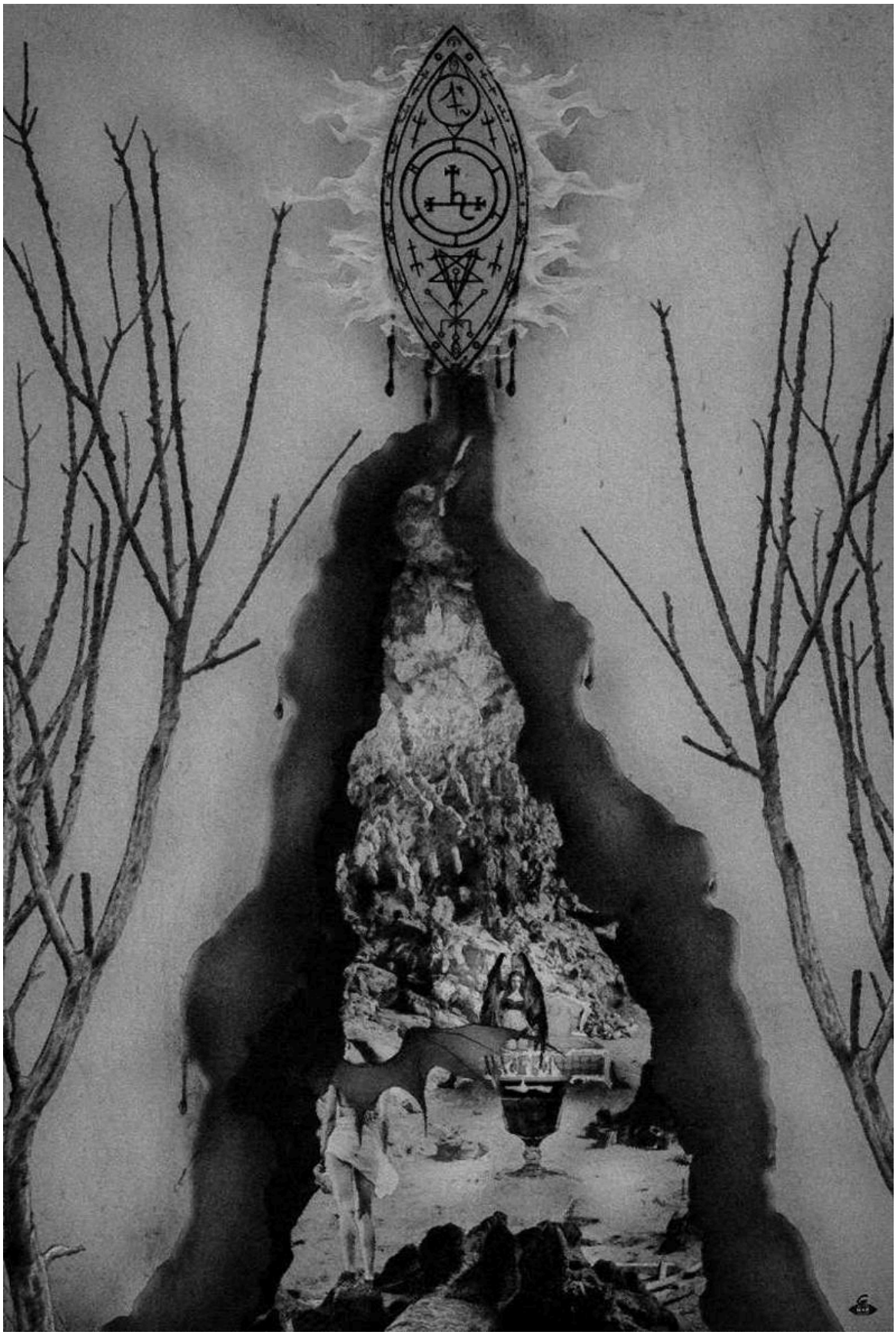
Aperiam oculum meum,

Aperi porta

Nos es iunctus.

Now anoint Lilith's sigil with sexual fluids and gaze into the scrying mirror or crystal. Write down your visions and be sure to write down your dreams from the night. Lilith will likely come to you in your dreams if you do not have a vision in the scrying mirror or crystal.

Ho Drakon, Ho Megas.



Lilith's Cave by Ahohlan

Lilith Queen of Tehiru Space

Alisa Jones

"From the depths of the abyss you must draw forth precious pearls. Then you will rise and renew your abilities, in strength and tranquility. You will approach the eternal light with even greater capability than in the primal days. This rule governs the entire generation. It governs the eternal era."

Rav Abraham Isaac Kook *, Orot Hakodesh III*

There is a place that Lilith takes me to in ritual. She exits a doorway at the rear of whatever astral area we are in and slides in a snake form into a space which is dense, dark and monstrously heavy, full of tunnels, pulling me in. The tunnels themselves are endless, they turn and twist on themselves in infinite variation. However, the dense structure in which the tunnels exist has Limit. Though vast, I can sense its edges. It is bounded, held in, by a substance so impenetrable it feels like bedrock. My consciousness cannot penetrate it and so I am trapped and cut off, enclosed, imprisoned. These visions are matched in a repetitive dream I have of an airy open hotel with numerous rear service entrances opening onto every level, accessed via a multi-level car park comprised of small stairs and doorways winding through a crushing and claustrophobic weight of concrete.

This place is clearly the Sitra Ahra, the realm of the Qliphoth. But what is

the nature of this place? Why is it solid, dense, and limited? And why is this teaching so important Lilith saw fit to repeat it in my mind ritual after ritual and reinforce it in dreams?

It was not until I revisited the theories of Isaac Luria, a sixteenth-century Rabbi and Jewish mystic, that I started a journey toward understanding some of Lilith's teachings. Her lesson gives insight into the nature of creation, who she is, and the rise of the Divine feminine. I would like to present in this article some of the insights Lilith's teachings gave me.

Through the workings she also gave me a verse and a sigil. These are also presented in the hope that through contemplation she may speak differently or additionally to you.

The visions of Rabbi Isaac Luria constituted a new and radical interpretation of the course of creation outlined in the Zohar, the foundational work in the Kabbalah (the literature of Jewish mystical thought. There are three stages to Luria's creation theory. In the first stage, En Sof, the infinite plenum of consciousness, filled the universe. In order to make room for creation it was necessary for En Sof to contract itself. It was done by an act of

"Tsim Zum," a withdrawal of the Divine creative light away from a point.

Luria's interpretation was groundbreaking as for the first time, contraction, or Limit, was shown to have occurred within the Godhead itself prior to creation.[1]

The Tsim Zum was without definite form. It created a psychic space (the

"Tehiru" or Void which allows the possibility of individuality through the differentiation of subject and object.[2] The Tehiru space becomes the primal

"vessel" required for the active element of the En Sof, the Thoughtful Light to create. It is formed from the withdrawal of Light but is not empty. When the En Sof withdrew its light, a Divine "residue" remained in the Tehiru, likened to the "fragrance of the wine which remains in the glass after having been poured out of it."[3] This residue, known as the "Reshimu," is the structural "material" which allows thought to hold form.

Into the Reshimu, En Sof emanates a line, "Kav" (measuring line or "En Sof Or." This is the second stage of creation. The Kav penetrates part way into the Tehiru but does not transverse it. Areas of the Tehiru remain hidden.

This first configuration of light from En Sof, the Kav, forms the "Adam Kadmon," Primordial Man. He embodies in potential all the created worlds.

From the senses of Adam Kadmon a force (lights extends out leaving impressions in the Tehiru which form the “vessels” which hold the Sephirot (emanations of Divine Light. The Adam Kadmon then sends out a second beam of lights to fill the Sephirot with his creative emanation, the blueprint for his vision of creation. However, the force of his light as it fills the Sephirot exceeds the ability (or desire of the vessels to hold it. [4] The rear of the upper three Sephirot, the supernal triad of Kether, Chokhmah, Binah (desire - primal libido, intellect and understanding shatters, but the front remains intact. [5] The vessels of the lower seven Sephirot, relating to the emotions, shatter entirely from the force of the light. The shards of these broken vessels fall into the Tehiru space lower than the Kav had penetrated, catching in them some of the sparks of light of Kav as they fall. The shards form a dense, unformed mass, the Sitra Ahra and the Qliphoth, separated from the light of the Kav. The balance of the lights retreat into Binah, where they are re-emanated as a new more stable but lesser Creation.[6]

In this sense the original structure of creation entirely re-orders the Thought pattern of the Adam Kadmon. Much of the Reshimu and a small portion of the Kav (the “sparks” have fallen down into the depths of the Tehiru. From the Reshimu via Binah, the Supernal triad forms the vessels of the seven new Sephirot. The remaining light of Kav is then divided in two, and a lesser intensity (“inner” light enters the new vessels. The greater balance (the “surrounding” light hovers around the Sephirot and forms the

“Partzufim,” the Divine Countenances or Personalities of God, being that part of Divine light that is too great for the new Sephirot to hold without breaking again.[7]

In the third stage, these Divine Countenances set the stage for redemption, “Tikkun.” There were considered to be six Countenances,

archetypes or personalities of the En Sof. First were the Partzufim of the first countenance, Atik Yomin (Ancient of Days and Arich Anpin (“Long Visage” relating to Kether and the abstract godhead. Then Abba (father relating to Chokmah, Imma (mother relating to Binah, Zeir Anpin (the son/Impatient One relating to Tifaret, and Nukuah (the daughter relating to Malkut. These personalities existed and refracted on each of the four levels or worlds of being from Aziluth (most abstract, to Briah (world of

Archetypes, Yetzireh (World of Formation, and into Assiah (World of Action or completed form, in which we reside. However, the Partzufim are in fact greater than any of the Sephirot because they contain not only more Light but a mixture of the shattered Light from the remains of all of the previous Sephirot. They are more complete, literally "personalities," rather than aspects of any single refraction of light. It is the interaction of these Divine personalities that, according to Luria, will repair Creation and redeem the fallen sparks.

Luria's vision of creation leads to some fascinating insight into the En Sof and nature of the Evil. The act of contraction is an act of Limitation through the forces of Din (Judgement/Severity occurring within the En Sof itself. Imposing limit to the unlimited is necessary to creation, yet it is a fundamental act of evil in a metaphysical sense. Luria's need for

"redemption" within creation tends to imply a morality to a process in which the dynamics of metaphysical evil are a formative necessity. However, one can agree with Luria's assertion that the repair of Creation does not occur through a process of evolution so much as interaction between the Partzufim, a process of "being."[8] As humans we are made in the image of the Adam Kadmon and so is the lowest manifestation of the Partzufim, Godhead in potential. Our own interactions are also relevant to the repair of the fallen Creation. As it is stated in the Sepher Yetzireh 1:6, "The end is enwedged in the beginning." It is not so much that the process of the En Sof creates a finished creation as the observations of the created allow it to Become.

But let us refocus on Lilith and the Tehiru. Through Tsim Zum, the Tehiru space was the first and most perfect vessel, taking the shape of the

light or Kav which penetrated into it. In Jewish thought, a container is a

"vessel with an opening." As En Sof, it is the virgin, the unopened womb which is a vessel in potential. Only when it is opened does it become a vessel as such. The "opener" is in this sense its maker, but it does not imply there was not a state existent before opening. Physical relations open a woman.

The energy imprint of the Kav opened the Tehiru and from within it emerged the image impressed into it by the penetration of that Light, the Adam Kadmon.[9]

There are two aspects of the Tehiru space which give it its fundamental nature. First, the force of Din, Severity, which caused it to be and allowed for the possibility of Limit. Second, the presence of the Reshimu, the residual light of the En Sof prior to withdrawal, the substance which was able to give form to the dynamic thought expressed in the Kav. The Reshimu is referred to as the "bearer of all worlds." It is the power inherent in Divine unity able to "bear" ("support" the plurality of finite existence. [10] In philosophical terms, it has also been described as "the consciousness of knowing that one has 'forgotten.'" It is the consciousness which arouses one to search for that which he has lost, the awareness that God is "playing" with His creation, as it were, a Divine game of "hide and seek." A forgotten melody lingers in the back of one's mind, and although he is unable to remember it, he continuously searches for it...[11] It is the element of Reshimu that bears creation, yet at the same time causes within it an existential longing for a

"return."

In this sense the Tehiru was both means of creation and its Adversary. As the substance of Tehiru allowed creation to become more manifest and finite, the forces of limitation also began to encroach to a point where limit became so limited (Qliphothic it approached annihilation, thus returning to its original state of unlimited non-being. This aspect of the Tehiru meant the vessels it created were increasingly weak as the light of Kav, or thought, descended into the lower vessels of the Sephirot.

It is said in the Zohar that when the vessels shattered and the shards fell with some of the light of Kav down into the depths of the Tehiru space, "the gross coarse golem fell into this world and was empty and dead." [12]

However, Lilith showed me a place which though separate and closed off from its bedrock, the En Sof, is anything but empty of Divinity or dead. Lilith likened the heavy creative material of the Tehiru space to blood. Blood is a non-Newtonian fluid. It does not follow normal laws of viscosity

due to the properties of its red blood cells. Blood in the body becomes more viscous and thick when movement of force is reduced, yet not necessarily in a consistent ratio. The viscous and viscoelastic properties of blood form a fluid suspension of elastic cells which can aggregate and stick together at very low shear rates and affect flow. [13] If the analogy was applied to Tehiru space, this would create clumps of increasingly solid matter as the force of the Kav or thoughtful light descends and becomes slower and more dilute. In the realms of Qliphoth where the Kav does not penetrate it is stifling and solid, but it is no less holy or a part of the En Sof as the rest of creation. It is comprised of the same base substance, the Reshimu.

The Zohar in 1:19b (Bereshith 98-101[14] discusses the link between Lilith and the Tehiru:

"98 And Elohim said let there be me'orot (lights in the expanse of heaven (Ge 1:14. Me'orot is spelled deficiently as me'erat (meaning to curse, thus diphtheria was created for children. After the radiance of primordial light was treasured away, a shell was created for the kernel (of light. That shell expanded, generating another shell. Emerging, she ascended and descended, arriving at the small faces. She desired to cling to them, be portrayed in them, and never depart. The blessed Holy One separated her from there, bringing her down below when he created Adam, so that this would be perfected in this world.

99 As soon as she saw Eve cleaving to the side of Adam, beauty above, as

soon as she saw the complete image, she flew away, desiring as before to cleave to the small faces. Those guardians of the gates on high did not allow her. The blessed Holy One rebuked her and cast her to the bottom of the sea.

100 She dwelled there until Adam and his wife sinned. Then the blessed Holy One plucked her from there, and she rules over all those children -

small faces of humanity - who deserve to be punished for the sins of their fathers. She flies off, roaming through the world. Approaching the earthly Garden of Eden, she sees cherubs guarding the gates of the Garden, and

she dwells there by that flaming sword (Ge 3:24, for she emerged from the side of that flame.

101 As the flame revolves she flees and roams the world, finding children who deserved to be punished. She toys with them and kills them. This happens in the waning of the moon, whose light diminishes; this is me'orot (lights deficient."

As Rabbi Isaac Luria teaches, the "shells" referred to in Zohar 19b can only be the primal acausal material within the Tehiru, the Reshimu. Lilith is therefore shown to be formed directly from the undiluted residue of the En Sof in its hidden or "dark" aspect, formed as part of the same process as the formation of the Adam Kadmon and equal to it in Divinity. The passage clearly shows Lilith emerged from the Tehiru desiring a greater part in the way the universe would be created. As such, it is my assertion she is also Partzufim, one of the Primordial faces of En Sof at the level of Aziluth and a direct reflection of the Divine feminine. Formed as she is directly from the Tehiru, she remembers the perfection of the En Sof in its virginal unrealized potentiality. She refuses to submit to the imprint of Kav, the Thoughtful Light, and its vision of creation, preferring equality. The Sephirotic vessels break under strain of this dissent and she withdraws herself deep into the Tehiru where the Kav cannot reach, the Sitra Ahra.

The deficiency in the spelling of "lights" is informative. It caused the word to mean "curse." It alludes to the forces of Judgement/Din during the retraction of Tsim Zum. In this sense, Lilith is part of that "curse" of misspelled light, child killer and mother of abortions, responsible for the original "shattering of the vessels" (infants of the first Creation. However, the cursed light is also considered a reference to the creation of Samael. In this sense Zohar 19b shows that Lilith emerged from the same fire of Judgement/Severity as Samael.

These concepts are explained further in Zohar 1:148a-148b (Vayetze: Passage 23:[15]

"A deep mystery is found in the strength of Yitzchak's light [Kav] *, and from the dregs of wine* [Reshimu] *. One shape emerged (from both, made of male and female (Good and Evil, as one. The male is called 'Samael,' and his*

female is always included with him. Just as on the side of holiness there are male and female, so on 'the other side' there are male and female, included one with the other. The female of Samael is called 'snake,' 'a wife of harlotry,' 'the end of all flesh,' 'the end of days.' Two evil spirits are attached to one another. The male spirit is fine, the female spirit spreads out down several ways and paths, and is attached to the male spirit."

A similar myth of Lilith appears in the Hebrew Midrash *The Alphabet of Ben Sira*, written some time prior to the year 1000[16] to reconcile differences between creation accounts in Genesis 1 and 2.[17] It is a tale most practitioners will be familiar with, the creation of Adam and Lilith. In the tale, Lilith and Adam were created at the same time. They quarrel over who will lie beneath during sex and she refuses to submit. She utters God's secret unpronounceable name and flees across the Red Sea. God sends three angels to bring her back, but they are unable to compel her and depart after extracting a promise from her not to destroy any children wearing the amulet of the names of those three angels. Lilith remains and propagates demons

with Samael. God provides Adam with a new wife, Eve, who is lesser because she is taken from Adam's own rib.

As a higher Partzufim, Lilith is the Adversary in Aziluth. In the lower worlds she is re-formed from the shattered remains of the Adam Kadmon and lies underneath Primordial Adam as Shekinah and Eve. She is both mother Binah and daughter Malkut, subdued and diminished in a flawed creation.

Her Divine feminine force becomes refracted into the new Creation, (the root of her promise not to murder the children wearing the amulet of the three angels, namely the seven new Sephirot emanated by the Supernal triad.

From both her forms emerge lower Partzufim on the levels of Briah, Yetzireh and Assiah, goddesses and demons on both sides of the tree.

So why does Lilith allow this diminishment, and why in her Primal Adversarial archetype does she flee into the Sitra Ahra? The Zohar goes on

to state in 20a:

"Although when connected with the sun the moon was equally bright, but when departing she lost her light and assigned charge of her hosts, and shells were created for the covering of the brain, and for the benefit of the brain." *[18]*

In Kabbalah the brain (CHaBAD represents the triad Chokmah (Will, Binah (Understanding, Da'at (Knowledge. Zohar 20a is not only a further reference to the shells or vessels needed by the thoughtful light to create, but suggests Lilith's withdrawal is purposeful, in alignment with the nature and desire of the En Sof. The term En Sof is the union of Yesh (being and Ayin (nothingness.[19] Its desire lies in both states, the in breaths and out breaths of the Divine. Its unity is not amorphous unity, it is the unopened container which holds within itself the means of its own separation. It is inherently an

abstract unity, a duality, a trinity, and a multitude in a way incomprehensible to our current consciousness. It is made up of the unmanifest potentiality of all opposites and the conflicts between them.[20]

This is the role of the Qliphoth and the Adversary. When the desire to

"be" focuses within the En Sof through contraction, the primal Adam becomes in psychological terms an area of focused interest, a "subject," but with little or no individuality. The Sephirot descend and the "subject"

becomes more realized, but not more individuated. Misunderstanding, breaking of the vessels through the influence of severity, the adverse evil aspect of En Sof, forces an expansion of consciousness in this primal subject.

In psychological terms, "The confrontation between libido and environment and the resultant modification of libido as it recoils back on itself creates objects, there is no external world until man creates it out of the failures of his desire."[21] Obstacles, blockages to desire, are fundamental to the formation of both creation and the individual mind. The presence of Lilith as Adversary is fundamental to the emergence of Individuality.

But there is one more stage in the journey toward understanding Lilith as the Queen of the Tehiru, archetypal female Adversary. This is hinted at in the third aspect of the Lurianic creation, "Tikkun" (redemption, and in a further myth of disempowerment of the Divine Feminine, the Diminishment of the Moon.

The story of the Diminishment of the Moon is an attempt by the Rabbi Shimon Ben Pazi from the 3rd century to explain the inherent contradiction in Genesis 1:16 which states that God created the two great luminaries, and then in the very next phrase of the same passage refers to the great light and

the small light.[22] According to the Talmud, [23] the story goes as follows:

"The moon said before the Holy One blessed be S/He: Sovereign of the Universe, can two sovereigns wear one crown?

S/He said to her: Go and diminish yourself.

[The moon] said before Her/Him: Sovereign of the Universe, because I said a proper thing before You, must I diminish myself?!

S/He said to her: Go and rule over the day and the night.

She said to Her/Him: Of what benefit is a candle in bright daylight? Of what benefit can I be?

S/He said: Let Israel count days and years by you.

She said to Her/Him: the day is also impossible, nor are time periods counted according to me. As is written: "and they [i.e., both the sun and the moon] shall be for seasons and appointed times, for days and years."

[S/He said:] Go and let the righteous be called by your name - Jacob the Small, Samuel the Small, David the Small.

S/He saw that her heart was not settled. The Holy One said to her, "Bring a sin offering on my account that I diminished the moon". And R Shimon ben Lakish said, "What is the uniqueness of the goat of Rosh Hodesh?

The Holy One said, "this goat will be a sin offering for my having diminished the moon." [24]

There are two startling aspects of this tale: that God promised the Moon the righteous would be called by her name, the line of Jacob, Samuel and David, and that God gave the Moon a sin offering of a goat. In Hebrew tradition the line of Jacob, Samuel and David is a Messianic line. If this were left in any doubt, the goat ("scapegoat" is a symbol representing the covenant and a precursor to the Messiah. [25] What this story appears to be saying is that the diminishment of the moon and the subjugation of the Divine

(and human feminine to the masculine will be rectified in Messianic times.

However, Rav Zalman of Liadi, a nineteenth-century mystic, went even further to show that the role of the Divine feminine and the Divine masculine will not merely rectify but reverse . This reversal is inherently linked to the role in Creation of the Partzufim, [26] holding the excess light which could not be safely emanated into the newly created Sephirot. The higher the Partzufim, the greater its capacity to hold light. The path laid down by creation was for the light to flow from the Divine "mother" (Partzuf Imma to the Divine

"son" (Partzuf Zeir Anpin. He would internalize what he could, the rest spilled over into the lights surrounding his crown, that is, the transcendent awareness that holds all future consciousness within it. From what he could absorb, the Divine son separates out a portion of his newly integrated divinity and gives it to the woman (Partzuf Nukuah.

Rav Zalman of Liadi used a series of marriage blessings to speak of the reversal of this flow of Divine Light through the Partzufim in Messianic times. In the engagement and marriage ceremony the Jewish bride is silent, passive, diminished. She has no voice. The man speaks for her. But while the woman remains diminished, the marriage cannot be consummated. In the superconsciousness of Messianic times, polarity will invert. The woman now becomes the crown to her husband and holds the Divine light and channels it down to him. He cannot reach it on his own. "Woman will once again receive the Divine light straight from the Absolute... The time will

come again when the feminine will have greater access to transcendental consciousness than the masculine, and in that time she will bestow and man will receive from

her."[27] The Bride will find her Voice. Lilith will ascend.

The work of creation was expressed through the masculine, but its end point and perfection lies in the female capacity to receive. [28] Lilith is literally

"end of all flesh" and "end of days" as she was described in Zohar 1:148a-b.

The last point of creation was the woman, the culmination (or conclusion) of

the original vision. As is said in Jeremiah 31:22, "Behold, I will create a new thing... the woman will surround the man." This truth underlies Lilith's ability to speak the secret name of God when she flees from Adam.

Lilith was demonized because her Partzuf, the light of her Divine nature could not "fit" in the mind of the Primal Adam, her dark flame was seen in antithesis to his own Divine Will, as a woman's power may be seen as the antithesis of a man's domination. [29] The Messiah brings this relationship to the full circle. While it is speculative and not the subject of this article, I suggest the Messiah is born from the Primal Woman, Lilith, when she finds her Voice. The mouth and womb connect and invert. The Messiah has his roots in the Sitra Ahra, Limit, as postulated by the mystic Sabbati Zevi. He is Lucifer/Christ, the manifestation of the original Opener, Samael/En Sof Or, in its dual aspects of Din (contraction and Kav (emission. Born from the Divine feminine and creating her with his birth. Male and female reconciled in Creation as reflected by their unity of opposites in the En Sof.

However, the vision of perfection carried into a New Creation, in whatever form, will certainly bear no resemblance to the current creation. In order to complete itself as both Ayin (Nothing/Creative Urge and Yesh (Being/Infinite Possibility as discussed above, the En Sof must manifest in a world,[30] However, this new world will be ordered more heavily toward the Divine principle of Ayin. As such, it is beyond present consciousness to

understand. Yet as the lowest aspects of the Partzufim ourselves, it is within the potential consciousness of all humanity to either rise in understanding and become living gods in this new Creation, whatever that may entail, or fall with the old.

I extend to you the blessing of Rav Zalman of Liadi: “Let there soon be heard ...the Voice of the Bride!”

Working with the Sigil of Lilith, Queen of Tehiru Space Open the temple in your preferred manner. Concentrate on the above sigil and anoint it with your blood. Once it has activated, visualize Lilith in her cave in Gamaliel, rising from a pool of blood. She holds a bowl (vessel) full of blood which she offers to you as she speaks the following words directly into your mind:

“Within me the fount of all Blood. Eros, Thanatos.

Devour yourself in my lust for blood which is endless Intoxicate yourself in a slaughter of life and death Live Live Live Live Live

For my cup never satisfies.

The more deeply you drink the more deeply you thirst For an endlessness which is Not.

There is no Limit.”

Drink from her cup if you will, and allow your mind to accept whatever images and realizations arise. Close with thanks to Lilith for her wisdom.

Lilith, Samael & Leviathan

Asenath Mason

The following set of workings was designed as an open project for the Temple of Ascending Flame and performed in October 2013. It contains 7

rituals which have to be done individually on 7 days in a row, at any hour of the evening/night. As these workings open the doors to the astral realm of Gamaliel, it is recommended to do the daily practices shortly before sleep.

They also include a dream exercise with both Lilith and Samael. Invocations are inspired by the Gnostic grimoire *Liber Lilith*, compiled and published by Donald Tyson, and may include fragments of the original rituals. Each daily working contains different elements: the sigils function as gateways to Lilith's and Samael's energies and the Draconian current of the Qliphoth, the mantras induce a state of trance that prepares your mind for communion with the deities, and the invocations open you to the direct experience of their energies from within. The last working invokes the conjoined energies of Lilith and Samael as a sexual couple, which in Hebrew legends is reflected in the image of Tanin'iver, the Blind Dragon. In Qliphothic magic, Tanin'iver is identified with Leviathan, and this association serves as inspiration for the last day’s ritual. The purpose of the whole project is to experience the energies of the two rulers of the Qliphoth: Lilith and Samael, alone and conjoined, through chosen aspects of their sexual current. They are primary initiators and guides on the path of the Nightside, and through invocation of their essence the practitioner is able to open gateways within the inner mind for the energies of Sitra Ahra, the Other Side, and gain powerful allies on the path of individual ascent.

About Lilith and Samael

Lilith and Samael are the most famous personifications of the ruling forces of the Qliphoth. In the Qabalah, Lilith is the mother of demons, the queen of adultery and fornication, the ruler of harlots, and the origin of all evil. The first accounts of this mythical character appeared in early Sumerian art and writings. Later her name was associated with the Semitic world

“Layil,” “the night.” In this form she entered Jewish legends and became one of the central demons in Jewish mysticism and folklore. She was the first wife of Adam, who rebelled against his domination and left the Garden of Eden to settle on the shores of the Red Sea, in the land of Zemargad. There she copulated with Samael/Satan and gave birth to hundreds of monstrous children, demonic succubi and incubi, creatures resembling humans, but winged and bestial. She taught them the art of seduction and witchcraft, and through sexual fluids which they gathered from their human lovers she spawned even more demonic offspring. It was widely believed that both Lilith and her children haunted the earth at night and visited houses to strangle newborn children and to obtain male semen. We can trace the development of her myth through art and literature, especially the Talmudic and apocryphal sources, but also Sumerian legends, Babylonian texts, Aramaic incantations, Jewish references from the fourth to the twelfth century, Renaissance European sculpture and woodcuts, Qabalistic sources, and literature from the 12th century to the present day.

Samael is identified with Satan or the archetypal Devil, the ruler of hell, the Seducer, the Adversary, and the Prince of Lies. In Jewish legends he is the chief of evil spirits, the Accuser and the Destroyer, and in the Qabalah he is the supreme ruler of the Qliphoth, the Kingdom of Darkness, drawing his power from the lowest world on the Tree of Night, Malkuth/Lilith, the realm of matter. He is associated with the Syrian god Shemal, the shadow spirit of the earth, darkness and physical world, and the Gnostics depicted him as the evil Demiurge who created the earth and imprisoned souls in flesh and matter, preventing their ascent to salvation. He is also believed to be the god of carnal desire and he continuously tempts man to remain a slave to lust and passions. Samael is also the angel of death who slays men with a drop of poison and collects souls of the deceased. His name is translated as “Venom of God” because he poisons the world with his venom of doubt and disbelief.

It is also believed that he was the Serpent in the Garden of Eden who caused the Fall of Man and later seduced and impregnated Eve, thus being the true father of Cain, the first in the demonic line of the Devil’s descendants.

In Draconian magic Samael can be identified with Lucifer, and together with Lilith, the Queen of the Night, they rule the whole Qliphothic Tree: Samael/Lucifer from his Throne in Thaumiel, and Lilith - appearing at each level of the Tree, acting as the guide and initiator on the path of flames. She seduces the Initiates and guides them through the path of Qliphothic alchemy and mysteries of eroto-mysticism in order to help them release the Fire Snake, the Kundalini force inherent in sexuality. Like the Kundalini force that awakens consciousness and liberates it from bonds of ignorance, Lilith liberates the soul from illusions of the flesh and awakens spiritual desire. She and Samael/Lucifer can be compared to two snakes that constitute the Tantric concept of the Kundalini: Ida - the lunar feminine force, and Pingala - the solar masculine current. They rise from the sexual center at the base of the spine, ascending through the spinal column and merging in ecstasy in the third eye, the center of awakened consciousness. The image of their union and the encircling force is Leviathan, the principle of continuity and ageless existence.

For the first time we meet Lilith in the first Qlipha on the Tree of Night, the dark counterpart of Malkuth, also called “the womb of Lilith” or “the Cave of Lilith,” as it is the entrance to the Other Side (Sitra Ahra of the Qabalistic Tree. In Tantrism the equivalent of this spiritual level is the Muladhara chakra, where the Kundalini serpent lies coiled, waiting to be awakened. Then she guides us through mysteries of the astral realm, where we “die” to the physical world and are reborn to the wonders of the Nightside. Her sexual mysticism is the hunger for transcendence, the desire to overcome our finite nature, and the vehicle of this process is the Ascending Flame of Lucifer/Samael. While the natural thing for man is to procreate in order to provide continuation of the bloodline, which is a substitute for immortality, Lilith teaches us to seek immortality itself, not through reproduction of the flesh but through individual spiritual ascent, transforming

the biological impulse into metaphysical desire. On the Draconian Path, she is the emblem of the Draconian feminine current, complementary to the masculine current of Lucifer/Samael. They both represent the awakening and spiritual self-deification through the Draconian current of the Nightside.

Before the rituals:

Prepare your ritual space in the way you feel is suitable for this work.

You may put suitable statues, images, or other sigils and glyphs that represent Lilith, Samael and Leviathan/the Dragon on the altar, or you may choose to focus on the sigils provided in this text without any other decorations - this choice is entirely up to you. For meditations you will need printed or painted sigils, big enough to gaze into comfortably. If you wish to paint them, use red, golden and black colors - a golden seal on a black background, a black sigil on gold, black on red, or red on black - all these will work fine for the rituals. You will also need black and red candles, at least one of each. For the rituals of invocation it is recommended to use red wine, but any other red liquid will work well, too.

You should also have a ritual blade - a dagger, knife or sword - a simple razor will do as well. All sigils used in this work should be anointed and activated with your own blood. If you find such practices unacceptable, perhaps this work is not for you. Think about it before starting this project.

You can make the blood offering on each day of the project, or you can do it only in invocations (day 2, 5, 7. This is left to your choice. In the current of Lilith/Samael blood is the substance that opens the doors to the Nightside and it is also a token of devotion. It is enough to offer just a few drops, no larger amounts are needed.

Another thing that you might consider for this work is offering your sexual fluids as the current of Lilith/Samael is also the path of eroto-gnosis.

Also, in the last ritual, Lilith and Samael are invoked as a sexual couple, two beings conjoined into one. This ritual can be done as a solitary practice or with a ritual partner, with one person invoking Lilith, the other Samael, and the communion of energies can be experienced through sexual intercourse.

This is possible but not necessary for the purpose of this particular project, and whether you choose to include sexual offering or not is entirely up to you.

Day 1

Meditation with Lilith's Sigil and Mantra

Sit in a comfortable position and put the sigil in front of you. Place the red and black candles on the sides of the sigil. Burn a strong, aromatic incense, such as e.g. Dragon's Blood. Anoint the sigil with your blood and focus all your attention on it. See how the lines become charged and activated with your life substance and visualize the sigil glowing and flashing with pulsating red light. Feel the metallic smell of blood all around. At the same time chant the mantra: *"Lilith, Layil, Ardat-Lili, Laylah*" - do it in a low, whispering voice. As you chant the words of calling, feel how the atmosphere

in your temple becomes dense. Keep gazing at the sigil until you can easily memorize and visualize its shape. It is not only the gate to the Nightside but it also connects you with other adepts on the path. Visualize them as standing/sitting in the circle around you, as black shadows with dark faces.

Then, close your eyes and recall the image in your inner mind. At this point you can keep chanting the mantra or continue the practice in silence.

Focus your inner sight on the shape of the sigil, see it forming in front of you, in the black space, shining with blood-red light. Then imagine the sigil changing, shifting into other shapes, unlocking the gateways of your mind, opening the doors to the astral realm of Gamaliel, and showing you objects, images, landscapes, and sceneries. Let the visions flow freely and open yourself for the experience. Send the message through the sigil and ask Lilith for her presence and guidance on the path of the Nightside. When you feel it is time to end the meditation, return to your mundane consciousness, blow out the candles and finish the working for the day.

Day 2

Invocation of Lilith

With red ink (should be mixed with blood) draw the characters representing the name of Lilith in Hebrew on the palm of your left hand: תיליל

And the name of Samael on the palm of your right hand: לאמס

Pour red wine into the chalice and put it on the altar.

Stand or sit in a comfortable position. Put the sigil on the altar, with two candles by the sides, and focus on it again. While gazing at the sigil, chant the same mantra as before: *"Lilith, Layil, Ardat-Lili, Laylah."* Like on the

previous day, envision it glowing and coming alive. See the other participants around you. Feel your body being charged with the energy flowing through the sigil, vibrating and filling you with the Draconian essence of Lilith, which shifts your consciousness and opens your soul for the energies of the goddess.

At the same time feel how the atmosphere in your ritual space becomes dense. When you feel ready to perform the ritual, stop chanting the mantra and begin the invocation:

Dark Mother who comes at night on the wings of shadow, Ama Lilith, hear my calling and come to me!

Shelter me beneath the hem of your garment from the burning heat of the sun.

Protect me from the scorching winds of the desert.

Conceal me with your shadow from light that blinds me.

Come forth to me, from the caves of the Red Sea and awaken the power of the Dragon in my temple of flesh.

I praise your name, more beautiful than sunrise and surpassing the wonder of sunset that opens the gates of the night.

Bless me with your love and awaken desire in my soul with your gentle touch.

The world awakens to life in your embrace and the doors of Sitra Ahra are open to those who dare to walk your path!

I call you, Ancient One!

I invoke you, Mother of Demons, who sits enthroned in the midst of those who rule the world.

All serve you who are created by you and of your own essence.

Creator and Destroyer, whose face is bright on the right side and black on the left, come forth to me!

Enter through my right hand.

Enter through my left hand.

Descend into my flesh which I offer you as a temple and manifest through the altar of my immortal soul.

I summon you by the power of your names:

Lilith, Layil, Ardat-Lili, Laylah

Mother of Sin, reveal to me your true form, speak truth and answer truly.

Grant me the knowledge and wisdom of the night.

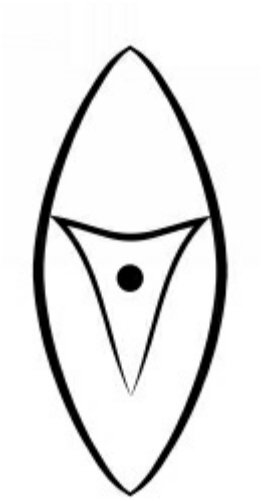
Lift my spirit and let it enter your black kingdom on the dark side of the moon!

I call you in the name of the Dragon,

Ho Ophis Ho Archaios,

Ho Drakon Ho Megas!

When you finish the words of invocation, drink the sacrament from the



chalice. Sit or lie down, and open yourself for energies manifesting in your ritual space and in your consciousness. Let the experience flow freely and spontaneously. Observe the temple and sense phenomena which manifest in the ritual space when Lilith comes through the gates of the night, or close

your eyes and let her manifest and speak to you through your inner mind. If you do not experience any tangible manifestation or concrete visions, simply write down all thoughts that you may have during and after the working and meditate on them for a while, as these may be messages from the goddess.

Thank her for her presence and close the ritual.

Day 3

Dream Journey to the Realm of Lilith

It is necessary to perform this working shortly before sleep. With red ink (can be mixed with blood), draw the Eye of Samael/Lilith on your forehead: Then sit in a comfortable position and put the sigil of Lilith in front of you. Light the candles and burn some incense. Again, envision the sigil as a

gate to Sitra Ahra, the Other Side, and while gazing at it, chant the mantra of calling: *"Lilith, Layil, Ardat-Lili, Laylah."*

Let the rest of the working flow in a natural way, as it was on the previous days. When the meditation is over, lie down on the bed and bring the image of the sigil and visions you have just experienced into your mind once again. Keep your attention focused on the wish to continue the vision in the

dream. Write down your dreams when you wake up. If you wake up at night, focus again on the sigil and try to keep this vision while falling back asleep. Do not worry if your dreams are not related to the working. Dream magic needs time and a lot of practice to bring proper results.

Day 4

Meditation with Samael's Sigil and Mantra

Place the red and black candles on the sides of the sigil. Burn a strong,

aromatic incense, such as e.g. Dragon's Blood. Anoint the sigil with your blood and focus all your attention on it. See how the lines become charged and activated with your life substance and visualize the sigil glowing and flashing with golden light, pulsating and burning with red and golden flames.

At the same time chant the mantra: *"Samael, Shemal, Saklas, Chavayoth"* -

do it in a low, vibrating voice. As you chant the words of calling, feel how the atmosphere in your temple shifts and becomes dense. Keep gazing at the sigil until you can easily memorize and visualize its shape. It is not only the gate to the Nightside but it also connects you with other participants.

Visualize them as standing/sitting in the circle around you, as black shadows with dark faces.

Then, close your eyes and recall the image in your inner mind. Again, you can now keep chanting the mantra or continue the practice in silence.

Focus your inner sight on the shape of the sigil, see it forming in front of you, in the black space, shining with golden light and surrounded by red flames.

Then imagine the sigil changing, shifting into other shapes, unlocking the gateways of your mind, opening the doors to the Nightside, and showing you objects, images, landscapes, and sceneries. Let the visions flow freely and open yourself for the experience. Send the message through the sigil

and ask Samael for his presence and guidance on his path of flames. When you feel it is time to end the meditation, return to your mundane consciousness, blow out the candles and finish the working for the day.

Day 5

Invocation of Samael

With red ink (should be mixed with blood) draw the characters representing the name of Lilith in Hebrew on the palm of your left hand: תיליל

And the name of Samael on the palm of your right hand: לׂאמס

Pour red wine into the chalice and put it on the altar.

Stand or sit in a comfortable position. Put the sigil on the altar, with two candles by the sides, and focus on it again. While gazing at the sigil, chant the same mantra as before: *"Samael, Shemal, Saklas, Chavayoth."* Again, envision it glowing and coming alive. See the other participants around. Feel your body being charged with the energy flowing through the sigil, vibrating and filling you with the Draconian essence of Samael, which shifts your consciousness and opens you for the energies of the Dark God of the Qliphoth. You may visualize your aura being filled with red and golden flames, and the same flames are also all around. Feel how the atmosphere in your ritual space becomes dense. When you feel ready to perform the ritual, stop chanting the mantra and begin the invocation:

Ancient Serpent, Samael, hear my calling and come to me!

Answer my prayer and lead me to illumination and freedom.

Enflame me with your essence.

Carry my voice on the wings of the night.

Protect me from the howling winds of the desert.

Strike me with your divine force like thunder and rip my mind and my soul in the unholy communion of pain and delight.

The world awakens to life in your embrace and the doors of Sitra Ahra are open to those who dare to walk your path!

I call you, Ancient One!

I invoke you, Father of Demons, who sits enthroned in the midst of those

who rule the world.

All serve you who are created by you and of your own essence.

Creator and Destroyer, whose face is bright on the right side and black on the left, come forth to me!

Enter through my right hand.

Enter through my left hand.

Descend into my flesh which I offer you as a temple and manifest through the altar of my immortal soul.

I summon you by the power of your names:

Samael, Shemal, Saklas, Chavayoth

Father of Sin, reveal to me your true form, speak truth and answer truly.

Annihilate the world and teach me the ways of creation and destruction.

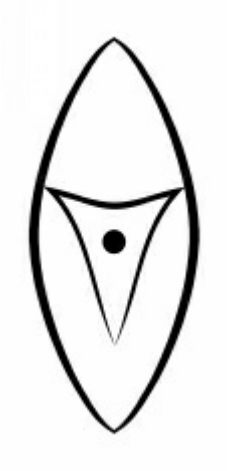
Lead me through the gates of lust into your Garden of Pleasure!

I call you in the name of the Dragon,

Ho Ophis Ho Archaios,

Ho Drakon Ho Megas!

When you finish the words of invocation, drink the sacrament from the chalice. Sit or lie down, and open yourself for energies manifesting in your



ritual space and in your consciousness. Let the experience flow freely and spontaneously. Observe the temple and sense phenomena which manifest in the ritual space when the Dark God of the Qliphoth comes through the gateways of the night, or close your eyes and let him manifest and speak to you through your inner mind. Again, if you do not experience any tangible manifestation or concrete visions, simply write down all thoughts that you may have during and after the working and meditate on them for a while, trying to determine if these are any personal messages from the god.

Day 6

Dream Journey to the Realm of Samael

Again, this working has to be performed shortly before sleep. With red ink (can be mixed with blood), draw the Eye of Samael/Lilith on your forehead:

Then sit in a comfortable position and put the sigil of Samael in front of you. Light the candles and burn some incense. Again, envision it as a gate to Sitra Ahra, the Other Side, and feel the connection with other participants.

While gazing at the sigil, chant the mantra of calling: *"Samael, Shemal, Saklas, Chavayoth."*

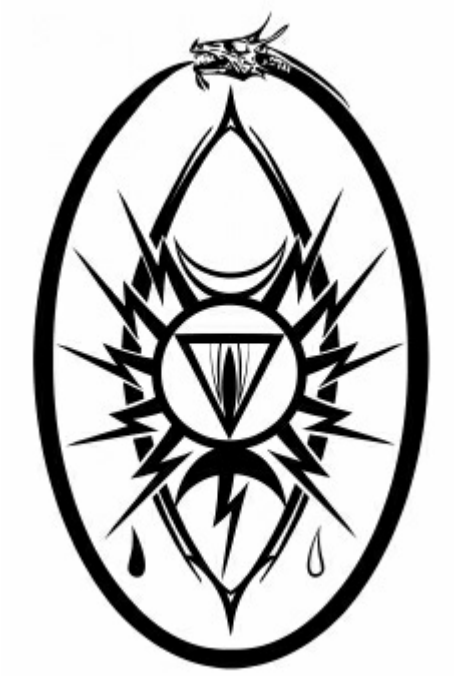
Let the rest of the working flow in a natural way, as it was on the previous days. When the meditation is over, lie down on the bed and bring the image of the sigil and visions you have just experienced into your mind once

again. Keep your attention focused on the wish to continue the vision in the dream. If you wake up at night, focus again on the sigil and try to keep this vision in your mind while falling back asleep. Write down your dreams when you wake up.

Day 7

Invocation of Lilith and Samael

This ritual invokes the energies of both Lilith and Samael, forming the Draconian body of Tanin'iver, or Leviathan, through conjoined aspects of their sexual current. The pattern here is similar as in the previous workings, but this time you have to use the sigil provided below - representing the conjoined energies of both the Queen and the King of the Qliphoth, encircled within the body of the Dragon. This working also includes elements of both invocations.



Start in the same way as before: write the names of Lilith and Samael on the palms of your left and your right hand. Pour red wine into the chalice and put it on the altar. Stand or sit in a comfortable position. Place the sigil in front of you. Light the candles and burn the incense.

Anoint the sigil with your blood. Focus on it and at the same time chant the mantra: *"Lilith, Samael, Leviathan."* Again, envision the sigil glowing with red and golden light, pulsating and coming alive. Feel your body being charged with the energy flowing through the sigil, vibrating and filling you with the Draconian essence. You may also visualize your aura being filled with flames or assuming the shape of a dragon. Feel how the atmosphere in your ritual space shifts and becomes dense. When you feel ready to perform the ritual, begin the invocations: first Lilith, then Samael. If you work with a ritual partner, let one person invoke Lilith and the other Samael.

Again, when you finish the words of the invocations, drink the sacrament from the chalice, now charged with the energies of both Qliphothic rulers. Sit

or lie down, and open yourself for energies manifesting in your ritual space and in your consciousness. *See* and *feel* the energies of Lilith and Samael flowing through your body and manifesting through your inner mind, shifting your consciousness. Visualize that you *become* a dragon - envision wings growing from your back on which you can fly through the worlds, your arms and legs transforming into strong limbs of the dragon, your skin being covered with the powerful armor of the dragon's scales, your senses becoming sharp and able to see through barriers and illusions of the world.

Enjoy this transformation and let the experience flow freely and spontaneously. Observe the temple and sense phenomena which manifest in the ritual space when the gods come through the gateways of the night, or close your eyes and let them manifest and speak to you through your inner mind. Write down all thoughts and messages that you may have during the working and after, and meditate on them. Take a look at your visions and experiences from the whole project and meditate on your previous and future steps on the path. Let this final day be the time of reflections and perhaps new inspirations on the Path of the Dragon.

The Inconceivable Nature

of Lilith

Leonard Dewar

“Elixir of the Womb,

Black Well of the Fallen Ones,

With these waters

I this potion brew:

Ebon springs of Elphame’s vein,

Blood of Angels newly-slain,

And Nectars of dark Morpheus made

From accurst blossoms of the Shade.”(1)

Much has already been written about the Queen of Blood, especially about the syncretism of Her origins, as well as warnings of calling Her name and waiting for some kind of “Mother Goddess” to welcome you beneath Her wings. The idea of this essay is to try to clarify some perceptions about the Dark Lady, very important in certain aspects of both Witchcraft and innumerable beliefs and systems.

Far from speculating what is absolutely true or what is right or wrong, the purpose of this essay is to elaborate a little bit on certain visions and works that involve Her name and Her terrible powers. Yes, “terrible” is a term that seems adequate when we speak of the “Mother of Blood.” Conceived through and compared with countless aspects and attributes of other deities, while at the same time none of them being specific, Lilith holds a range of uncontrollable powers, cruel and ruthless, which have to do with our worst fears and terrors, bringing to the surface traumas and seductions that make many get lost amid the worst suffering and the most intense pleasure without even being able to differentiate when one becomes the other, because to Her, the border between fear, pleasure and suffering is so thin that at many moments we do not know how to recognize the difference.

The fascinating thing is that while there is vast material about Lilith, the knowledge about Her remains unclear even to those who gather in the

shadow of Her wings, or in other words, to those who do not understand what She may mean and confuse Her as some kind of a “loving Goddess” or merely a “symbol of female liberation.” Yes, She may even be a symbol of liberation, indeed, but never in a polite or merely extravagant way with the intention of shocking others: this liberation is through the confrontation of the worst pain, as well as through a high price to be paid only to be able to touch Her mysteries and become Her child.

Perhaps in Her origin as a deity, before She became syncretized and associated with other deities, Lilith may have been a Mother Goddess, but under another name. Although it is only a broad (and vague assumption, as quoted by Michael Howard:

“The myth of Lilith or Lilitu dates back to at least 3000 BCE in Sumeria and she may be related to the Babylonian Goddess Belitili and the Canaanite Goddess Baalat, the ‘Divine Lady’ who was the consort of the storm-god Baal. Lilith may have originally been an aspect of the Great Mother Goddess

worshipped by the early farmers who are represented in Bible by the Master Cain. The Hebrews disliked this Goddess because She had drank the blood of the herdsmen Abel after he was slain by the Elder God of agriculture and smithcraft.”(2)

Of course, this remain in the field of possibilities and historical speculations, since the image of Lilith and Her role over the millennia have not only been transformed but also helped Her remain present in many places at the same time until today. After all, Her name is commonly known, whether bringing fear, fascination, knowledge, or as a symbol of revolt and transgression. But even so, it is an interesting quote, showing the idea of Lilith as the Goddess who drank Abel’s blood after the man of clay was murdered by the Son of Fire. (3)

Perhaps the idea of Her transgression is analogous as a symbol of disobedience, chaos, and transformation to that of Master Qayin. In fact, their myths evidently cross, and even can be viewed as connected by kinship of blood:

“Some Cabbalists believed that Cain was the son of Eve and Lilith’s consort Samael (Lumiel).” (4)

Still in this context, we have more comparisons *:*

“In Jewish lore Lilith was the ‘night hag’ or ‘screech owl.’ In Isaiah 34:13-15 there are references to the kingdom of Israel becoming the

‘inhabitation of dragons and a court for owls’ It goes on to say: ‘...the satyr

[the seirim of Azazel] shall cry to his fellow; the screech owl also shall rest there... There shall the great owl [Lilith] make her nest and lay and hatch

[demons] and gather under her shadow.’” (5

It is always good to keep in mind that the author came up with many personal symbolic ideas (which are contained within his own mysteries, which can and do make sense to many of us who tread the Path, especially to those who tread the Path with Her, recognizing Her as our Mother, and, even more so, to those who know that she would recognize them as Her children, even if it means ordeals, suffering and danger surpassing the tests of those who are far from Her sight.

Many should feel grateful that they are not even noticed by Her, and those who are should feel much more blessed and cursed, understanding the correlation of what this may mean.

Perhaps it was in the Middle Ages that Her dark history gained popularity and crystallized permanently, and after so many millennia of syncretism with Gods and Demons simultaneously, She was eventually given power through the growing fear popularized by Christians without even realizing that this way they opened the way to the force and influence of our Lady of the Boneyard, just as so did the people in general:

“By the Middle Ages her transformation from goddess to devil was complete. She was popularly called a goblin, a ‘ghost of the night’ (a term also used to describe owls, a vampire, the grandmother of the Devil and the mother of all witches.” (6

Although I personally do not think that Lilith was a Goddess in the context in which the author tries to put Her, I find it interesting to think that her syncretism grew and merged with Jewish and Sumerian beliefs until it

reached Christians and entered the popular belief of so many. It is noteworthy that a divine and demonic figure has survived more than any God or Devil from the beginning of history up to the present day, without losing her essence, even though She has been transformed and gained various values and forms. However, the distortions of Her history show fluctuations between both extremes: "Mother Goddess" and "Demon," while She has always been far more than both parties in all their complexity.

There is a quote that I found very interesting, even though questionable, which I will present now, where we encounter further ideas and speculations about the Dark Lady and Her syncretism over the ages:

"After Yahweh gave in to Adam's demands for a new female partner, and the couple had been banished from Eden, Lilith returned from wilderness.

Although Adam was celibate at this time she used his nocturnal emissions to create a race of demons and giants. In fact it is said that Lilith spawned the faery or elven race who were regarded by the orthodox patriarchal religions as devils. The ancient Hebrews, like some later puritanical Christians, seem to have had a special hang-up about masturbation and other forms of non-procreative sex. For instance, when Yahweh saw men who 'poured out their seed on trees and stones' he punished them for their wickedness. In fact this sounds like fertility rites where sexual energy was being offered to natural objects thought to be imbued with divine forces." (7

What is interesting about the quote is the syncretism and connection that the authors draw between the Hebrew myth of Lilith about beings that She generated from the semen of Adam and the practice of masturbation and fertility rites. The idea that Lilith was somehow generating other races or demons, or entities seen as demons by Christians and Jews, is at least curious, especially when we view Lilith as a generator, as in the myth that tells about Her breeding a hundred Lilin (a class of demons per day with the demon/angel Samael.

What is worth mentioning is the practice of “pouring the seed” on trees and rocks with the offerings in rites of fertility as a way to feed or fertilize the land, or as a form of offering in itself.

Another interesting thing in this observation is that the vision of

“demons” seems to be based on the hysteria that accompanied the development of Christian mythology. Nevertheless, knowing that all creatures other than saints and angels were regarded as demons or “sons of the Devil,” it is not surprising that at some point Lilith became considered as the begetter of other beings, especially by people other than Christians, since in Her most recent history one of Her titles is “Genetrix of the Gods.” (8) As part of her attributes we can also mention Lilith’s astrological associations, i.e. an asteroid discovered in 1727 and named after Her, which is one-third the size of the Moon and orbits three times farther from Earth, which can only be sighted every six months, never directly, being only seen when its shadow crosses the Sun.

“This asteroid was first written about in astrological terms by the great Sepherial and in a birth chart she represents revenge (she is supposed to have started the row between Cain and Abel), debasement (especially of a sexual nature), temptation (ditto), seduction, betrayal, and compulsions. She also rules stillbirths, poisoning, abortion, death in childbirth and abnormal physical and emotional development.” (9)

The author also presents other aspects:

“The only positive side is that a person with the dark moon prominently featured in their birth chart will be seen as mysterious and fascinating to the

opposite sex. If inflicted however the baleful influence of Lilith spells jealousy in relationships and marital problems. She can also lead men into compromising situations of a sexual nature, especially if he is of a morally upright or repressed character.” (10

Those who understand the depth of Her influence on libido, pleasure, and perversion know how difficult it is to tread this Path - and even more under

Her sight.

When we talk about libido and sexuality, we are not excluding any practices or desires, and that includes fetishes and anything else that can bring pleasure and satisfaction according to someone's preferences, nor am I in any way treating perversion as something unacceptable to mainstream morality, be it a group, society, or culture. We are talking about what harms us and leads us on dangerous and dependent paths, whether based on pleasure or suffering (or usually both, in which the individual finds oneself trapped within "irresistible" or "insatiable" impulses, when someone constantly gives in to a dark desire that even they themselves do not accept. There is a difference between someone who knows how to enjoy the libido and those who are slaves to their own desires. The latter is always more common -

especially when they try to mask it as "freedom" or something "sexually accepted." This way they become trapped in a continuous delusion, like a smoker who says that they are in control and can stop the addiction

"whenever they want," because they "only smoke for pleasure."

Up to this point we have been talking about the simplest part of the Mother of Blood, where pleasure, fetish and perversion are seen as addiction.

However, there are bigger and sicker problems that can take a lifetime to deal with, and only if you are successful in handling such problems.

We also have problems related to suffering and pleasure which appear so

similar that we confuse one for the other, resulting in emotional and psychological issues that arise in tragic and absurd ways, leading to situations that can face the individual with a life of suffering, terror, slavery, madness, murder, or suicide in a literal way. The cause often lies within sentimental issues that are easily triggered by toxic relationships and unhealthy behavior, either through exaggerated jealousy, aggressive and direct possession of the other, satisfaction in seeing the other suffer, or a predisposition to suffer oneself. There are also cases where the individual finds oneself living in an ambiguous suffering because of another person,

either with or without their consent, creating delusions and subjecting oneself to paranoia. This is complete submission, while the opposite attitude involves the ownership of the life of the other and of everything that surrounds them, including their thoughts.

Sick relationships, fueled by emotional trauma, suffering, quarrels, or an ambiguous feeling of love and hate, which end up bringing painful consequences to those involved, are often an attractive treat for Her.

Here we come to numerous disorders that are not only psychological but also clinical, to the point of the individual requiring controlled medication and extensive therapy to accompany the treatment of psychic illnesses. Yes, usually many of these situations culminate in mental illness, and in result, also physical illness.

But before it happens, the Dark Mother feeds on the individual, eating their thoughts, their mind, and their spirit. She feeds mercilessly, like a vulture devouring the flesh and the eyes of the dead.

There is nothing safe in treading such a Path: She is not like any goddess or entity that is known to us. If She sees a person as food, even if it is Her child, She will feed on their life without distinction, with Her wide-eyed gaze

looking at them voraciously.

There is still an aspect that many are unaware of - one related to pregnancy risks and the killing of babies and children. Lilith has always had the reputation of being infanticidal, feeding on the life of babies still in the womb of the mother, causing abortions and stillbirths, not to mention the death of the mothers at childbirth. In addition, She still poses a threat to children and adolescents at puberty. It does not matter whether or not these children have Her blood: in fact, it is always more complicated when we realize that we are Her children, because Her terrible eyes turn in our direction as well: either we perish before Her gaze or we reaffirm ourselves as Her children and become stronger than ever.

You may wonder why we work with a deity whose main attributes are related to devouring babies and killing the child and the mother at childbirth, a sexual predator that drains the vital force of men while suffocating them by sitting on their chests and causing perversions, sexual degradation and jealousy, an entity that awakens uncontrollable instincts and fears in many unpredictable ways. All this makes Her appear to those that do not know Her as completely threatening and dangerous. But She is not just that: She is much more!

In witchcraft Lilith is presented as the "Mother of the witch-blood," or the mother of those who possess the "Mark of Qayin." Such a title may seem like a good thing, since the word "mother" carries connotations that are familiar to most people. In Traditional Witchcraft, such a "title," however, should be understood in a completely different way, referring only to "lineage," and not in a literal sense. On the other hand, there is a connection to its traditional meaning as well, since it is easier for someone "of blood" to receive Her attention when calling Her name than for an ordinary and ignorant person -

and that is why some of us do not speak Her name openly and outside the ritualistic context - Her name is then a taboo. (11)

Lilith's appearance is never the same and her masks are countless. They can range from beautiful and seductive to horrendous and terrifying, or both at the same time. There is no definite "form," nor is there a "personality," like in the case of other deities. Lilith does not "listen" or "understand" what you ask. She does not rationalize or possess so many worldly preferences or whims. Magic involving Lilith is described as horrible, and learning arises from absurdities and constant pain, as if the adept was dragged by the hair through a path of sharp thorns, tearing one's body as one cries out in pain and despair, without Her stopping and without Her listening to your complaints.

She drags you and loosens the grip only when the Path ends, regardless of whether or not there is any learning in it and no matter if you are able to rise and continue or "walk" with Her again. She does not possess any preferences or feelings, any thoughts or a purpose. She is a force far beyond our understanding, existing outside our rationalizations.

Lilith is like a dragon who sees people in two ways only - as children or as food - and being one can change to the other in a blink of an eye. She has no pity, especially for her descendants (those of Her blood.

Magic performed with Lilith's assistance uses Her powers and influences for our own purposes, be it curses or methods to call certain entities connected with Her.

Dealing with such energies can bring both wisdom and madness to those who walk the Path with the Demon Goddess. She Herself is incomprehensible - a macabre and somber mystery, which is both seductive and terrifying, bringing us a strange sense of identification and constant danger. These feelings become balanced when we are aware of Her power, not in a rational way, but with our senses aligned with Hers and possessing Her knowledge.

Lilith rules over our darkest desires, our compulsions and perversions.

She puts the repressed thoughts and desires to a test, and when we speak of temptation or pleasure, there is no way to tell the difference between them.

We accept and take delight in what is considered as dirty and grotesque, as if we were hogs wallowing in mud and smearing it all over our bodies, deriving pleasure from unrestrained consumption and freedom.

Lilith is associated with excesses, the absence of limits and authoritarian laws, unbridled liberalism, and psychic disorders connected with sex and obsessions. She unearths unresolved issues, traumas and regrets. She thrusts Her claws into our wounds without hesitation or warning, forcing us to deal with what had been hidden, suppressed or avoided, our fears or inability to cope.

By walking with Lilith you submit yourself to an ordeal that will test your fears and weaknesses, your limitations and compulsions. However, the lack of control and the agony of being devoured is something that even at the beginning of the Path should never continue for too long, or your end will come in the worst forms, slowly, as She feeds on your flesh, your mind and your spirit. The fall is inevitable then and whether you succeed or fail

determines your wisdom and knowledge gained through this experience: to what extent you are able to rise, stronger each time, or how much you can handle before you die in Her clutches. Children or food - there is no other alternative. There is no mercy. Remember that She devours children in the mother's belly, causing miscarriages or stillbirth, and can even kill the mother of the child. Do not expect her to fulfill your needs, and if you do, it is most likely that she will wipe out your feelings, afflictions and weaknesses, no matter how cruel this may seem, until you reach ascension, madness, or death.

There are no warnings. There is no preparation. There is no tolerance.

Lilith does what she must do and her ways are unpredictable.

Even with all the definitions in this text, there is still the fact that Lilith cannot be defined, and that contains more traps. When you think you can define Her or predict some of Her movements, everything happens in an unpredictable and opposite way, and it is not possible to define Her by any rational arguments, for Lilith is everything and nothing. She is the primordial darkness of creation, the womb of darkness, and at the same time She is the darkness of final destruction and the darkness of our souls. She can be all this and more, as well as none of this - the eternal emptiness.

Although Her mythology includes a terrible reputation and harsh ordeals, we always honor Lilith as our terrible mother, the Demon Queen, Lady of the Fairies, the goddess and the demon, creative Mother and wife of Qayin, Lady of Blood, Primordial Dragon, and in Her countless other forms. We always give Her honor in rituals and remain close to Her, knowing that all the terror She controls or even uses against Her children already resides within ourselves. We share the blessings and curses of our ancestors, both human and divine, and Lilith is by no means an exception.

"I am like a desert owl, like an owl among the ruins." (12) Notes:

(1) Daniel Schulke, *Ars Philtron*; Prayer of the Mercury of Lilith, page 105; Xoanon, 2001.

(2) Michael Howard, *The Book of Fallen Angels*, page 107; Capall Bann Publishing.

(3) Abel is called the Son of the clay, and Cain the Son of Fire.

(4) Ibid.

(5) Ibid.

(6) Ibid.

(7) Nigel Jackson and Michael Howard, *Pillars of Tubal Cain*; pages 138-139; Capall Bann Publishing.

(8) There may be associations with the fact that she was the Mother of the Lineage of Qayin and is still associated with darkness and primitive chaos, such as the terrible and powerful Goddess Tiamat.

(9) Michael Howard, *The Book of Fallen Angels*, page 108-109; Capall Bann Publishing.

(10) Ibid, page 109.

(11) It is only a taboo for those who have performed certain rituals, practices or specific experiences with the Dark Lady and recognize Her as such, and there are, by no means, any dogmas or truths that apply to witchcraft itself.

(12) Psalm 102:6.

(13) This essay was revised by Irinia S. Capelatto.

Offering to the Mother of Blood

This is a simple but dangerous practice, meant for those who have succeeded in drawing the attention of the Dark Lady and attracting Her gaze.

I say dangerous because not all people involved in magic are ready to deal with such powers, inconceivable and elusive even for those who have tread this Path for a long time.

There are some prerequisites for this practice, but in my opinion there are many people who can benefit from this simple method - even though this

"benefit" may merely mean being successful in calling the attention of the Lady of the Boneyard without knowing what will happen next. I believe that this is not a problem, though, and all you need is responsibility if you wish to work with this Path through this practice or simply experience the destructive, subtle, seductive, and unpredictable powers that can be accessed through this ritual.

Of course, for those who have "the Blood," as we commonly say, this can be a heavy practice as well, revealing and bringing terrible things. Blood draws blood. Our lineage is marked not only by glory and rebellion in a glamorous way, but by pain, revolt and transgression at a very high price, culminating in extreme experiences, which is due to the heritage of our people, those of the Fire Lineage. Therefore, do not expect easy, rational, predictable revelations or even things that you can be proud of, because much pain, disappointment and humiliation can come with this practice as well, and our Lady never comes to comfort us or dry our tears. She comes to burn our face with her tongue of fire, with her venomous truth, and with her cruel and confusing disappointments - with pain that will expose your deepest weaknesses and parts of yourself that you have repressed or never got to know, be it fear, shame, or fragility - everything will come to the surface.

Therefore, if you belong to our people, those of the house of Azazel, descendants of the first murderer, watch your steps well before embarking on such a journey, and know that even a simple practice like this may attract the look of our Terrible Mother.

For the crawling of a serpent is the sound of Her whisper.

The Practice

You will need a container, preferably made of clay, to place your offerings. The container can be made of another material, but whatever it is, it should be dedicated only to Her.

You can also prepare other objects, which when used, should always accompany the offerings. That can be anything that reminds you of or inspires you to represent our Mother - a card or image that represents the Lady, human or animal bones, like a serpent's or a bird of prey, sculptures and other artworks, or even a rosary, if it contains silver, black or bone parts such as a serpent's vertebrae. An incense, preferably jasmine or another white flower, like lily, or sandalwood, is welcome as well. A black candle should be lit and always left to burn to the end, placed together with other items and offerings. You can also perfume the environment by burning essential oils, or it can be incense alone if you burn it on charcoal.

Such an offering should always be made at the new moon at night, preferably before sleep.

First you should cut yourself to drip some blood into the clay vessel, calling Her name, Lilith, and making it clear that the bloodletting is for Her.

Women can offer menstrual blood instead of cutting themselves.

Then you should add an offering of saliva and merge it with the blood.

After shedding the blood, while the candle and the incense are already

burning, you must give Her your libido and your desire. Men should offer their seed in addition to their blood, culminating in orgasm, and all the energy should be discharged to feed Her. Women should offer their secretions along with orgasm and blood.

In this practice you should call Her name each time you make an offering, stating clearly that it is for Her.

Remember that you are Her, and all that is offered is both for Her and for you.

After the offering, do not utter Her name anymore. Throughout the following month never repeat Her name - only with the next offering - in order to avoid the risk of Her turning Her eyes on you to feed off you.

Her name is forbidden to speak unless you are making the offering, and you can only do it on one night of the month. Neither can blood, saliva, orgasm, drink, semen, secretions, light, or smoke be given to Her, unless it is the special time.

I warn you right now that everyone should be responsible for their own practices, and the Mother of Blood does not recognize personal intentions or daydreams: She is ruthless and relentless and Her wisdom is often difficult to absorb due to its complexity and confusion, as well as Her unbridled desire or suffering.

If you experience unusual needs, if your libido becomes uncontrolled, or

if you have even more obscure or perverted thoughts, do not indulge in them, because often Her desires may overpower your own. Those who indulge in Her pleasure and suffering, acting out of arrogance or self-pity, are no more than slaves to Her. Few are her children and many are her slaves.

Make no mistake: no one dominates or controls the Dark Lady or Her powers and domains. You can learn to make use of Her power, but keep in mind that it belongs to Her as well as to you. You are She and you are yourself. Therefore, do not surrender to Her desires, otherwise you will be nothing more than a slave and food to Her.

May you dwell in the Dragon’s Nest without becoming Its prey.

Blesses and Curses.

FFF

Awakening the Vampire Within

Lucien von Wolfe

Introduction

In this working, we explore the "living" Vampire and the life force of the Dragon. We are all familiar with the fictional vampire, and we have also been exposed to several occult and/or magical orders that focus on vampire magic.

There are those who live a vampire lifestyle. Some individuals will argue that a vampire is a blood drinker. Others point out that psychic (psi vampires are the real deal. My philosophy has always been "to each their own."

Lilith, the Mother of Vampires, has long been associated with blood, seduction, and monstrosity. Lilith is all these things and much, much more.

We will be working with an aspect of Lilith that is extremely powerful - Her role as Mother, leading us through Her birthing canal, and guiding us into a life reborn and renewed. This rebirth, our rebirth, is an intense process that can take years. As with all magic and self-discovery, this path is akin to having your skin peeled off to expose our most vulnerable state in order to heal our new, strong Draconian shell.

What is a "living" Vampire? Us. You and me. Those of us who have descended into our physical shell, making us the "living" Vampires, Children of Lilith. No two Vampires are the same. Of all Lilith's Children, we are the most independent, adventurous, and, once we discover our inner magic, we absorb all energy.

This working requires the adept, you, to create a personal vampiric sigil that will serve as your pranic "stamp" upon the universe. There is no right or wrong in this exercise. Your creative energy should flow, and in turn, you will be able to see yourself as Vampire, as the life force of the Dragon.

Note: this working is but the first step into the exploration of ourselves as Vampire.

Preparation

In preparation for each night's workings, I recommend a quick shower or bath - whichever you prefer. This will awaken your senses and clear your mind for the work ahead. You are encouraged to use oils, incense, or candles to contribute to your magical mindset.

Tools

Tools include drawing paper, your choice of a drawing device (something organic - pencils or charcoal recommended), candles, a black mirror, and incense. You may use a dark bowl of water as your mirror. Music is also acceptable. For drawing your personal sigil, use your ritual blade. If you don't have a blade for rituals, you will need a clean, sharp instrument to collect a small amount only. You want to make sure the object is sharp so that you can make a clean incision. As always, make sure your instrument is sterile. Wipe it with alcohol or peroxide before use.

Beginning

Visualize yourself surrounded by red and golden flames of Lucifer's Draconian current. Focused on this visualization, start chanting or vibrating the Draconian word of manifestation: VOVIN. At the same time visualize your inner Dragon energy rising up from the base of the spine to the third eye, opening your inner senses to the energies of the current, and then up to the top of the head and beyond, merging with the fire around you and making you a powerful manifestation and a living vessel of the Current of the Dragon. Remember, take your time and allow yourself to open your senses to any experience. There are no right or wrong experiences.

Invocation of Vampire Mother Lilith

Mother, guide me through your womb,

Pass me along your tight channels,

You enabling me to descend into truth

So that I may be reborn, Vampire.

Birth me, Lilith, Mother of us all,

Push me into oblivion to swim amongst Ancients, You feeding me Your dark nourishment,

Until I am overflowing with Your Gift.

Walk with me, Mother Lilith,

As I find myself, ethereal and flesh,

Absorbing every life's force,

Renewed Child, Vampire.

Day 1

Gather your tools, prepare your magical space, and make yourself comfortable. Allow your muscles to relax and clear your thoughts. Meditate as long as you need to create the optimal environment for your work.

When you are ready, recite the "Invocation of Vampire Mother Lilith" as you stare into the black mirror. Invite Lilith into your sacred space. Ask Her to aid in your exploration.

Take your pencil and paper. Continue to look deep within the dark mirror.

Ask Mother to guide your hand as you begin to move the pencil over paper.

Allow any images or thoughts to flow through you as your hand moves across the page.

As you stare into the mirror, take note of any Vampire forms that begin to emerge from the darkness. No matter how sudden or small the image or thought, describe any physical features that reveal themselves to you. This is your inner Vampire - you, the "living" Vampire, mirrored in your subconscious. What do you look like? Allow this inner Being to influence your pencil.

Once you have completed the task, look for any designs on the paper that attract you. Take your pencil and trace over those lines, making them darker than the other lines. This is the beginning of your sigil design. You will use this paper for each day, so make sure not to lose it!

When you are finished, thank Lilith for Her guidance.

Make note of any images, messages, or sounds you may have received during your working and record them.

Day 2

Gather your tools - don't forget your sigil drawing from yesterday!

Prepare your magical space, make yourself comfortable, and allow your muscles to relax. Clear your thoughts and begin meditating as long as you need to create the optimal environment for your work.

When you are ready, recite the "Invocation of Vampire Mother Lilith" as you stare into the black mirror. Invite Lilith into your sacred space. Ask Her to aid in your exploration.

Take out your pencil, your drawings from yesterday, and clean paper.

Continue looking into the dark mirror. Take a few moments to focus on your sigil drawing from yesterday. If there are more designs that stand out to you, begin to outline them like you did the others. Otherwise, take a new page, and ask Mother to guide your hand as you begin to move the pencil over paper.

Allow any images or thoughts to flow through you as your hand moves across the page.

As you stare into the mirror, take note of any Vampire forms that begin to emerge from the darkness. No matter how sudden or small the image or thought, describe any physical features that reveal themselves to you. This is your inner Vampire - you, the "living" Vampire, mirrored in your

subconscious. What do you look like?

When you are finished, thank Lilith for Her guidance.

After first connecting with the Vampire within, it is common to begin having vivid dreams with strange or unsettling themes. This is often your subconscious reaction to the awakened demon within. Make note of any images, messages, dreams, or sounds you may have received during your working and record them.

Day 3

Gather your tools, including your sigils from previous days. Prepare your magical space, make yourself comfortable, and allow your muscles to relax.

Clear your thoughts and begin meditating as long as you need to create the optimal environment for your work.

When you are ready, recite the "Invocation of Vampire Mother Lilith" as you stare into the black mirror. Invite Lilith into your sacred space. Ask Her to aid in your exploration.

Take out your pencil, your drawings from days past, and clean paper.

Continue looking into the dark mirror. Take a few moments to focus on your sigil drawing from yesterday. If there are more designs that stand out to you, begin to outline them like you did the others. Otherwise, take a new page, and ask Mother to guide your hand as you begin to move the pencil over paper.

Allow any images or thoughts to flow through you as your hand moves across the page.

The more you stare into the mirror, you will begin to notice your Vampire form emerging more often, and more clearly. Take notice of any actions, images, or thoughts you receive from the Vampire. As your visions become clearer, describe the Vampire you are. Describe yourself in more detail.

It is highly likely by Day 3 that you may also have visual, auditory, and/or, energetic confirmation that Lilith is there in the reflection, guiding your

inner Self, Vampire, to the surface. As always, learn from Her. When you are finished, thank Lilith for Her guidance.

Now that you are communing with the Vampire within, your dreams may be active to the point that you wake up feeling as if you've been on a great journey. Your body will also begin to show signs of the interaction with Vampire. You may feel energized and excited as you absorb energy. Be aware that the opposite can also be true. Part of embracing your inner Vampire is to also learn how to regulate energy. This includes controlling how much energy you take in, and how much energy you give out.

Make note of any images, messages, dreams, or sounds you may have received during your working and record them.

Day 4

Today's work takes you outside your magical space indoors and puts you in a place where people congregate. This can be a shopping mall, a movie theatre, a sporting event, etc. Select a space that is enjoyable to you. Select a space where energy can be high. For example, I would select a sporting event and place myself in the middle of the winning team's fan section. The point of this exercise is twofold. One, you will be "breathing in" the energy around you, and two, you will be working on distinguishing different types of

energy.

Recite the "Invocation of Vampire Mother Lilith" as you begin this working. Invite Lilith to walk with you into the unknown. Feel the Mother's presence throughout this journey. Recall your sigil - see it clearly, using it to focus as you venture out for the "hunt."

This exercise may not produce results immediately. It may take time to acquire these vampiric traits. Simply follow these steps until you feel comfortable. Take note that absorbing, or "feeding," as it can be called, can make you feel very euphoric or drain your energy. As you learn how to take in energy, it is vital that you also learn how to filter the energy around you.

Ultimately, you want to be able to ensure that you get the energy you want/need.

Find yourself in a crowded space.

Locate a central point where you can sit down and watch people.

Meditate, get comfortable, invite Mother Lilith to commune with you.

Envision your Vampire sigil.

Slowly begin to take note of people around you.

Notice their smells and their voices.

Begin feeling their energy - you may feel a tingly sensation over your body.

Take a few minutes to note the differences in energy separated from other characteristics.

You no longer hear or smell them, you now feel their distinct energetic mapping.

Some may feel heavy, others light - which is your delight?

Begin to hone in on one or two energies by focusing on those distinct energy signatures.

Slowly breathe deeply, feeling the energies you desire to move into you (like air when breathing).

Do this in short concession with different energies that catch your attention.

If you feel the need, change locations.

There is no right or wrong way to take in energy. It is a skill Vampires are equipped with, but like all skills, they must be developed. These steps can be altered to include nature based energetic feeding. Storms are a prime example of an excellent time to take in powerful energy.

Take your time, and remember to be patient with yourself. When you have completed this task, thank Lilith for Her guidance.

Make note of any experiences you may have had during your working and record them.

Day 5

Today's working will conclude our workings. Days 1 through 4 have given you an example of the very basic skills to begin your vampiric journey.

Today we complete tasks that are individualistic and will aid you in future vampiric workings.

Your first goal is to write your own invocation. This could be to the Vampire Mother Lilith, or to the Vampire within which you have had communion with. You will use this invocation going forward with your workings.

Your sigil should be completed or close to being completed at this time.

If you need to do further workings to complete the sigil, do so. Hopefully you have a visual in your mind that you can carry with you always. It will come in handy as you define your magic in the future. Pay attention to how your sigil feels - is it hot or cold? Is it light or heavy? More importantly, how does it make you feel?

The black mirror has revealed much to you during these exercises, the most prominent being that of your inner Vampire, yourself. It can be confusing at first to see an extension of yourself that you had not previously known about.

As this aspect of Self becomes more clear, you become complete - the

"living" Vampire - as you maneuver throughout crowded events. How has this affected you? Do you find yourself feeling stronger? What do you, Vampire, look like? - Nosferatu? Edward Cullen? How about a distinctly unique being? - this is truly who you are!

Throughout the days, the experiences you had hopefully prepared you somewhat for Day 4. Feeding - the intake of energy - can take a while to accomplish. I have never met anyone who hadn't had any experience with energy work, or anyone who could go out on day one and get miraculous results. The point is to introduce you to a taste, if you will, of different experiences. As with all things, the more you practice, the easier it gets!

In conclusion, I want to thank you for exploring vampirism and completing these workings. I welcome any questions, comments, and or suggestions. Please feel free to contact me via email lvonwolfe@gmail.com.

Ho Drakon Ho Megas!

The Mother of Abortions

Rev Bill Duvendack

Metaphysics teaches us that every time an orgasm occurs, life is created, but not necessarily physically. Therefore, as magicians, we know that this at least precipitates down to the astral plane, and thus every orgasm we've ever had, has produced an offspring, and if no physical children were produced from this act, then we know there are products of these orgasms of ours that are living on the astral plane. If it was masturbation, then the being is an offspring of us, but if there was a partner involved, then it is the offspring of us and whoever. Because they haven't precipitated down to physical form, they have a more base level of consciousness than they would have if they had physically manifested, and thus they are easier to understand, for at their base level of consciousness, they only know to feed in order to survive.

Hence they hover around us on the astral plane.

That's kind of crazy to think about, isn't it? Let's look at this a little closer. What this means is that there are a lot of "mini-mes" running around everyone that has had an orgasm. If the people involved in the act of climaxing didn't know to direct their Will at the time of orgasm, then what was produced was an offspring that still exists on the finer planes. This may seem scary to some, considering the variables involved, such as the sexual

partner and other circumstances, but this is also very empowering, because it tells us there is a veritable legion of beings on the astral plane that we have individually produced. What this also means, though, is that there are pieces of our consciousness running around on the astral plane, which also means communication can be established. This knowledge can be very empowering

for two reasons: 1 communication can be established, and 2 there are many little versions of us running around on the astral that we can work with.

One of the most powerful rituals you can do is to recollect all of those shards of you back into your sense of being, thereby reabsorbing them within you. This means personal power is reclaimed, and this helps to sever ties with those people we were with when the orgasm happened. This ritual is very fluid, and thus highly adaptable to your individual path, so feel free to experiment. This also helps to clear previous sexual karma because it indicates that your consciousness is paying detailed attention to all things personal power oriented.

Proactively, though, this also sets the stage for further magical work, in this case, that of child sacrifice. To consider: when you construct a ritual to help you attain a goal, keep the intent in mind during sexual stimulation, and when orgasm is reached, project that intent into the universe. While yes, this is the key concept of sex magick, it is also a unique way of looking at the processes of sex and death, Eros and Thanatos. Every drop of sexual fluids is a child sacrifice, and thus every orgasm is mass sacrifice in the name of the intent at the time of orgasm. This can elevate the results of your rituals quite dramatically.

Begin this working by raising your own inner energy. When you are comfortable in your temple and you feel it is time, begin the following chant:

"Mother of Abortions, et accipe sacrificium voluntatem meam." This translates to "Mother of Abortions, accept this sacrifice and manifest my Will." Continue chanting this until the energy in your temple is raised and charged. When this is achieved, begin the following pathworking.

Visualize that you are on a grassy plain at midnight on a full moon. The silver light from the moon is the only source of illumination, and her light

gives a silvery outline to all things present. There is also a dark blue hue to what you see. You are standing robed in front of a stone altar, and in the background you can hear other people continuing the chant from earlier, acting like a soundtrack to your work. Feel the comfortable night air thicken around you, and turn your gaze to the altar before you. On it lies a great chalice, decorated with dragons and other ophidian symbols, and surrounding it, lying on the altar, are your magical tools from all previous temple workings. There is also an obsidian bowl full of water, making it look like black water, on the middle of the altar. As you hear the chanting continue, turn your attention to the bowl, and in the reflection of the water, an image begins to form. In the water you see a beautiful woman that stimulates you with her beauty. She motions for you to join her, and you shift your consciousness to be with her, however you see fit.

Telepathically, you hear her ask for the reason of your visit, and you answer her with what it is you hope to achieve with her help. She smiles a golden smile, and tells you to give her the sacrifice you know she wants. You open your third eye to view the astral plane, and you see gathered around you billions of young, child-like souls, their eyes hollow empty sockets. On further inspection you see that they all share a characteristic of you of some fashion, and you realize these are the by-products of unfocused orgasms in the past through your whole life. With concentration and focus, you shift your attention back to the stone altar, and you can feel the presence of the children around you, the never ceasing chanting of the other participants in the background, continuing to raise the energy. As you turn your gaze to the bowl, you see her image is still there, and you begin to become sexually aroused as sexual desires play out between you and her in the pooled water.

However, unlike other times in your life, you feel that she is a major part of this relationship, and you can feel her automatically knowing what you want when you think it, and she gives it to you immediately. As your consciousness becomes more lustful, you may have to focus more on what it is you request her help with, but you achieve this easily. While you are visualizing this, begin sexual stimulating in your temple. Focus on the

intent of your Will, while feeling the communion between you and her building toward climax. When you get to the point of climax, visualize all of the

children becoming reabsorbed into you, and when you release your sexual fluids, feel all of those children shoot through your solar plexus into the obsidian bowl of water before you on the altar. After the climax, you turn your gaze to the bowl of water, and you see the head of a lion, maw open and filled with the square teeth of a donkey, looking up at you. You see the last of the astral children being swallowed by her, and you know the sacrifice is complete. As your consciousness returns to normal, you see the lion head close, its jaws smile and swallow, and you hear a beautiful voice in your head say: “So it is done.” The figure in the obsidian bowl fades, the chanting in the background quietly fades off into silence, and you find yourself back in your temple. Close the ritual as per your preference, and record the intent of the sacrifice. Over the next few weeks, watch for manifestations of your intent in your life through her assistance.

The Mask of Medusa

Asenath Mason

As a mythological character, Medusa is known from ancient Greek lore as one of the Gorgons, three monstrous sisters whose hair was made of living, venomous snakes. Apart from the snake hair, the Gorgons were famous for their horrifying visage that turned all who beheld them to stone. From the myths we learn that although her two sisters were immortal, Medusa was not, and was eventually slain by the hero Perseus and her head was given to the goddess Athena to place on her shield. Since then the head of Medusa has become a symbol of something hideous and terrifying, leaving a large field for interpretation, from personal issues and nightmares to sexual dysfunctions and fear of women. We will take a look at some of these theories in this article and they will also be used as a basis for a ritual presented here.

You may wonder what Medusa has got to do with Lilith and why she is included in this anthology. Actually, this essay is not about Medusa as a mythological character, but about the qualities she represents as an

embodiment of the Dark Feminine. The terrifying gaze and reptilian body with snake hair is an attribute of many goddesses, and Lilith is definitely one of them. When we enter the hauntingly beautiful labyrinths of her astral garden in Gamaliel on the dark side of the Qabalistic Tree, the queen of the realm often welcomes us in her Ophidian/Draconian form, with reptilian eyes, snake tongue, and venomous snakes instead of hair. Their poison drips from their tongues into the chalice she holds - the sacred and unholy grail that brings illumination and freedom to the Initiate partaking in her mysteries and death and suffering to those who reject the fruits of her dark alchemy. She is

both the Harlot, embodying the sexual aspect of the Dark Feminine, and the Night Hag, poisoning dreams and bringing night terrors in the shape of a terrifying monster. Her manifestation depends on personal issues of each practitioner entering her realm, and some will see her in all her beauty, while others will face the hideous face of death. The same ambivalent characteristics are found in Medusa as a symbol. On the one hand, we are dealing here with a hideous monster with the body of a snake and poisonous qualities. Her blood spilled onto the desert gives rise to venomous vipers, and she is the mother of dragon-like creatures with a snake-headed tail. On the other hand, there are myths in which Medusa is described as a ravishingly beautiful maiden whose blood falls on the seaweed forming the beautiful corals of the Red Sea. The legend has it that she was raped by Poseidon in the temple of Athena, and it was the enraged goddess that turned Medusa into a monster. The myth describes her punishment as “well earned,” although in our times we might wonder if that was really the “justice” she deserved. In either case, from that moment she became the terror of the ancient world, and even when her head was severed, she did not lose her power. On the contrary, she only grew in strength after that, and the idea of a terrifying power contained within the mask of Medusa is still present in the modern world. It is enough to look at all statues, masks, and depictions of Medusa, or just her head - the face of death, which has been a part of our world since ancient times. We can find these depictions on ancient coins, in contemporary sculptures and architecture, paintings, magical amulets, jewelry, mirrors, and figurines sold in modern home dcor shops. She was and still is a powerful image of the Dark Feminine.

In modern times, many interpretations of the Medusa symbolism come from Sigmund Freud and are connected with the notion of sexuality.

According to him, decapitation is a metaphor for castration, and the terror of Medusa is the fear of being overpowered by a woman. The terrifying gaze of the monster in this interpretation stands for the sight of female genitals, and the snake hair are symbolic of the pubic hair. He explains it by observing that none of the myths mention any women turned to stone by Medusa, which implies that the power of the snake-maiden affects only men, thus being connected with the idea of forbidden sexual urges. Freud's interpretation was

quoted in a number of sources and eventually developed into the concept of the terrifying feminine, embracing a wide range of qualities, from female rage to the metaphor for the female sexual cycle. Erich Neumann, for example, claimed that the petrifying gaze of Medusa belonged to the Terrible Great Goddess, and being turned to stone was a metaphor for dying: "for to be rigid is to be dead." This follows Freud's theory that the mask of Medusa represents the toothed genitals (*vagina dentata* of the Great Mother, but it also expands the concept from the mere fear of castration to fear of death itself.

There are also theories connecting the mask of Medusa with other aspects of female sexuality. According to Robert Graves, the three Gorgons were representatives of the Triple Moon Goddess, the masked guardians and protectors of her mysteries. The fact that Medusa was the only one of the three sisters who was mortal suggests her connection to the dark closure aspect of the lunar cycle, both in regard to the moon and as an allegory of the female monthly cycle, but also as a symbol of death that ends the life in this world. In this sense, Medusa can be seen as the shadow side of the Great Goddess, typifying all that is connected with darkness, death, closure, burial, renewal, the dark moon, etc. She is the destroyer and the crone, the reaper that cuts the thread of life and throws the Initiate into the underworld so that we can confront our dark side and find strength and wisdom in this ordeal.

This is also what we will work with in this ritual.

The symbolic representation of Medusa's powers is the mask of a female face crowned with snakes. Demetra George writes in *Mysteries of the Dark Moon* that the Gorgon mask was worn in ancient times by certain female tribes. They portrayed a face with glaring eyes, fanged teeth, and protruding tongue, like in the images of the Hindu goddess Kali. They were usually red in color, representing the female monthly blood, and used in ceremonies of the Great Mother, which included divination, healing, and sexual mysteries associated with death and rebirth. The female mask with serpent hair was symbolic of female wisdom regarding death, but also typifying the mysteries of the female cycle, sex, and fertility. Certain primitive tribes believed that

the look of a menstruating woman could turn a man to stone, but the monthly blood was also thought to have healing and rejuvenating qualities - hence the ambivalence of the Medusa symbolism. The Gorgon mask was also worn by priestesses in certain sexual rites to symbolize that they were acting not as individuals, but as representatives of the Great Goddess, who transmitted her blessings of healing and regeneration through ritual intercourse. A similar ambivalence showing the connection between sex and death is characteristic for Lilith and her sexual alchemy, especially the mysteries connected with blood, lunar magic, and rites of transformation that belong to the domain of Gamaliel.

The meaning of the myth of Perseus and Medusa bears the same ambivalence. On the one hand, it shows the patriarchal conquest of the old matriarchy, the slaying and taming of the Terrible Mother. It also refers to transformation and maturation of the masculine principle - from a young hero to a mighty and powerful warrior who conquers and then dominates the feminine. On the other hand, the decapitation does not take away the power from the serpent haired goddess, but rather makes her immortal and eternal, transforming her into both an emblem of terror and a symbol of protection, as the mask of Medusa was also used on shields, armor and amulets that were supposed to protect those who wore them from evil and ensure victory.

Hence the proper approach should not be domination, but understanding, acceptance, and integration. That is why the myth of Medusa was so

popular in psychoanalysis. Freud and his followers claimed that a young man dominated by the perception of his mother as strong and dominant gradually develops fear of powerful women, especially in the sexual sense, and later projects it onto his partners. Thus, he may either choose to remain paralyzed by fear and "turned to stone" (impotent or fully dependent on his partner or he may struggle and become violent toward women in attempt to dominate them, and sometimes it is both, manifesting in a passive-aggressive way. A woman may then appear in his perception like the mythical Medusa - a wrathful, deadly female, threatening his independence and sexual potency.

According to Demetra George, this is the result of being raised in a patriarchal culture that does not honor or try to understand the sexuality of a woman, and thus makes her demonic. Medusa's face reflects her anger over

the ways in which the patriarchal mentality violated, desexualized, and disempowered the feminine, thus turning her into a malevolent monster. If you are familiar with the myth of Lilith, you may notice that her fate was not much different. From the beautiful archetype of the feminine and the first woman she became a sexual vampire, queen of demons, and mother of abominations - a succubus rendering men impotent and sucking their vital energy in a forced intercourse against their will.

In a more general sense, the "Medusa aspect" of the Dark Feminine represents the fear of the irrational and the dread of destruction or annihilation by unconscious forces - hence the image of many dark goddesses as devouring monsters. Medusa is one of them, Lilith is another, but there are also other female characters in the world's mythologies depicted this way, like the Hindu Kali, for instance, who is a dreadful goddess of time and a force that devours everything, people, gods, and demons alike. This devouring quality is representative of the female womb, which is both a place of birth and creation and a tomb where the body decomposes and is reabsorbed into the earth of which it was born. This interpretation is also parallel to the symbolism of the cave as a feminine concept, hence the connection with Lilith and her mystical "cave," where the Initiate starts one's journey on the path of the Nightside, the path that with each step leads us deeper into our personal underworld. I have written

about it in the *Tree of Qliphoth* anthology. The underworld in this sense is both a tomb and the belly/womb of the Great Mother, which has both life and death bringing aspects. It is a vessel that actively swallows, devours, rends, and kills, but at the same time gives birth to all life. All life is born in the belly of the Great Goddess and returns there at the moment of death, when the mortal body becomes a part of the earth once more. Symbolically, actions such as the descent into the underworld, facing "Medusa," entering the cave of Lilith, etc., represent the union with the Divine Feminine, the force that attracts and draws in all living beings. Seen from this perspective, Medusa with her hideous face, deadly gaze, and snake hair emphasizes the terrible character of the Dark Feminine, the terrifying side of the Great Mother that swallows the souls through the mysteries of death and the ordeal of the underworld. She is the devourer of souls, the lady of the tomb, the belly of the dragon which

swallows the sun every night in the west, the destroyer at eventide, and the vessel of doom.

In this sense we will work with the Medusa archetype in the following ritual. Confronted, embraced, and absorbed, she is no longer a terrifying monster, but her mask represents the power of creation, destruction, and regeneration. These are qualities that belong to the domain of the feminine and are connected with female sexuality. Therefore, we will work here with the Anima, the Dark Feminine, the source of female energy within us. It does not matter whether you are male or female - this force exists in each human being. If you are a female practitioner, working with the Medusa archetype can help you realize and claim your inner powers, especially those connected with sexuality, self-confidence, personal strength, and connection with the

"inner goddess." Male practitioners can profit from this work if they want to understand and develop their connection with the Dark Feminine, both in the inner sense and in regard to their relationships with women. It will especially come useful if you have issues with strong and dominant women, whether in their sexual aspect or in situations of your day-to-day life.

The mask of Medusa stands for power, inner strength, and energy. The serpent itself is a symbol offering many interpretations, but in Draconian

magic it stands for the Kundalini force, the Fire Snake that lies coiled at the base of the spine, providing the potential of all power and all evolution.

When the Serpent Force is activated, it rises up through the spinal column, cleansing and activating the chakras, and eventually leads to enlightenment and higher consciousness. The same motif is encountered in the myth of Medusa - when her hair is transformed into snakes, this represents the rising of the Serpent Force, awakening of our inner potential, and opening way to subconscious powers that are normally inaccessible to our conscious mind.

This is also what the snake hair of Lilith as the queen of Gamaliel stands for.

Like Medusa, who lives in a cavern between the world of man and the realm of the gods, Lilith in her Gamaliel aspect connects the physical world with the astral plane - the threshold that can only be crossed if we awaken the Serpent Force within. Working with this archetype is therefore about

awakening this power within the practitioner by confronting and embracing this fascinating, although terrifying, aspect of the Dark Feminine.

Invocation of the Archetype

Prepare your ritual space as you feel is suitable for this work. On the altar place the mask of Medusa. You can make it from paper or another material of your choice. It should be a regular size mask that you can actually put on your face during the working. Images and statues of Medusa may serve as an inspiration, but you are welcome to make it as beautiful or as terrifying as you want. The colors you should use for it are red and black. Female practitioners can use their menstrual blood mixed with paint, and if you are male, perhaps you can obtain menstrual blood from your partner. Another option is to simply paint your face in the likeness of Medusa - if you prefer that, feel free to do so instead of creating a mask.

When the mask is ready, put it on the altar between two candles: black and red. The black candle is symbolic of the death mysteries represented by the archetype. The red one stands for menstrual blood, femininity, and sexual aspects of this gnosis. You may also decorate the altar by placing offerings -

dried flowers, red wine symbolizing the blood of the Lunar Goddess, obsidian crystals, skulls and bones, and other offerings associated with goddesses of the dark moon. You can actually perform this ritual at the time of the dark moon to empower the lunar aspect of this work. You may also choose to focus on the mask alone, without any other decorations - this choice is entirely up to you. Burn some incense if you wish, such as Dragon's Blood or Sandalwood (especially the red one is useful in this work, but this is not absolutely necessary. Finally, prepare a mirror - it can be a black mirror or normal one. Both will work fine for this ritual.

Sit in a comfortable position and put the mask and the mirror in front of

you. During the whole working you should face west - this is the gateway to death, the underworld, and it also represents Medusa's (or Lilith's) cave at the edge of the world. Gaze at the mask, focusing on its symbolism, and at the same time chant the following words:

Serpent-goddess, queen of the dark moon,

Open for me the gates to the underworld of my soul, Let me gaze into the depths of my being,

And lead me from weakness to strength,

From fear to courage,

And from confusion to clarity.

Medusa-Lilith, serpent haired queen, I call you this night!

Come forth to me!

I call you by the power of my blood,

The key to all life and all creation,

And in the name of the Great Mother!

Ho Ophis Ho Archaios,

Ho Drakon Ho Megas!

Feel free to personalize these words if you wish, or replace them with something shorter. Then put the mask on your face and start gazing into the mirror. You should see your reflection in it, and if you use a black mirror, you should see the shadow that you cast over the surface, so you may put a

few candles behind you to make it possible. While gazing at the mirror, see and feel how the mask becomes a part of you and you and the serpent-haired goddess merge into one. Keep doing that until you feel that you are fully integrated with the archetype. You may then see the mask as an integral part of yourself, notice that it comes alive, or simply pay attention to how your astral body morphs into the shape of the goddess.

Then close your eyes and continue the meditation in darkness. Now, instead of the mirror, gaze into your inner darkness. Visualize the serpent haired goddess with the deadly gaze standing in front of you, or imagine yourself in her shape and open yourself to whatever thoughts, visions, emotions, and feelings may come to you at this moment.

If you are a male practitioner, think of your attitude to strong women -

powerful, self-confident, sexually assertive, and taking what they want and when they want it. Do you feel insecure in their presence, especially in regard to your sexual potency or "maleness?" Do they make you angry or trigger violent actions toward them? Or maybe you love their company? What does the Medusa archetype mean to you? Focus on her mask of death, the red color representing menstrual blood, snakes symbolic of power and female sexuality, her deadly gaze, and the whole story that underlies the archetype.

You may be surprised what you can discover about yourself through this work.

If you are female, think of your strength and weakness. The Medusa archetype is a symbol of power, but this power is only superficial. It is a mask that we put on our faces to protect ourselves from being wounded and abused, to hide our vulnerability, and to appear unapproachable to others.

This is what the ugliness of the mask stands for. It is supposed to repel rather than attract, and only those who have fully integrated the archetype into their conscious mind can see the true beauty and power behind it. The serpent haired goddess may guide you to the source of your insecurity, wounds that

have been caused by your relationships so far, your weakness and lack of self-worth, and she will show you how to transform ugliness into beauty and vulnerability into strength. Think of what comes to your mind when you assume the mask. Is it power rooted in your self-worth and your sense of femininity, or is it a wrathful image that you only assume to hide what lies behind it? Do you feel insecure about expressing your personal power, especially your sexuality? Does the Medusa archetype trigger a sense of strength and self-actualization or maybe you cannot identify with it at all?

Open yourself for whatever may come to you in this meditation.

This is a personal process, so take as much time as you need for this working. The sign that the process of integrating the archetype has begun is usually when you stop having negative associations with the mask of Medusa and it starts changing from the hideous face of death to the beautiful image of a powerful goddess representing feminine strength and sexuality. Many intimate feelings may come to you through this work - let it happen. When you feel ready to end the meditation, thank the goddess for her guidance with a few personal words and close the working. Repeat it as many times as you need to fully awaken and integrate the power of the serpent haired goddess.

Temple Correspondences

Rev Bill Duvendack

This is a basic primer on the astrology of the Temple of Ascending Flame. For those of you that work with astrological correspondences, here are the correspondences for the primary deities of the temple. Feel free to use them as you will.

Lucifer: Corresponds to the direction east in the temple, and the element of air. Hence, he is the most airy planet of all: Mercury.

Sutuach: Corresponds to the direction south in the temple, and the element of fire. Hence he is the most fiery planet, Mars.

Hecate: Corresponds to the direction west in the temple, and the element of water. Thus she is the most watery planet, Venus.

Belial: Corresponds to the direction north in the temple, and the element of earth. Therefore he is Saturn.

Arachne: Corresponds to the underworld and the bottom part of the sphere of the temple, and hence is the hidden, which is the realm of the

Moon.

Lilith: Corresponds to the overworld and the top part of the sphere of the temple, and is thus the Sun.

Leviathan: Encompasses the circle, and is thus the sphere of the temple, Jupiter.

Some of these may fly in the face of traditional correspondences. For example, I have not seen much about Hecate corresponding to Venus, but these are the alignments for the directions for the quarters of the temple.

Contributors

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resources and products from his gnosis and study, which assist in the enlightenment and development of all who choose the path. Ahohlan takes inspiration for his art from legendary left-hand path Authors and Magicians, such as Asenath Mason, Rev. Bill Duvendack, E.A. Koetting, S. Ben Qayin, Michael Ford, S. Connolly, Lon Milo DuQuette, Aleister Crowley and Anton Szandor Lavey, among others.

Alisa Jones is an initiate of the Temple of Ascending Flame. She is a natural medium and has been a practicing ceremonial magician for the last 6

years with a background in Qaballah and interests in philosophy and quantum physics. After many years of struggling to conform to right hand path traditions she has found her peace in the Draconian current.

Asenath Mason is a writer and artist. Author of books and essays on esoteric, religious and mythological subjects, with a particular focus on the Left Hand Path philosophy, Luciferian Spirituality and Draconian Tradition.

Active practitioner of Occult Arts. Founder and coordinator of the Temple of

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Rev Bill Duvendack is an ordained independent Spiritualist minister who is an astrologer, internationally known psychic, presenter, author, high priest of the Temple of Ascending Flame, and an ordained Thelemic Bishop. He has presented in many venues, ranging from colleges and high schools to national and international conferences. He is the author of the published books “Vocal Magick,” “The Metaphysics of Magick,” “In the Shadow of the Watchtower, Enochian Grimoire Volume 1,” “Spirit Relations,” and

“Awakening Lucifer” with Asenath Mason, with several others in the works.

He has had over a dozen essays published in various anthologies, and his magical writings have been translated into 6 languages. He regularly teaches classes on magick, astrology, and modern spirituality nationally and via webinars. He has been interviewed by the NY Times, RTE 1, and has made many TV and radio appearances. For more information about him, please consult his website: **www.418ascendant.com**

Edgar Kerval, from Colombia, South America. Musician, writer and artist focused on deconstructing different magickal vortices through deep states of consciousness and gnosis, reflected in his ritual project EMME YA, in which he focuses atavistic and chthonic energies to create vast

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RED PATH, THE RED ANGLE, NOX 210, :ARCHAIC:, SONS OV

SIRIUS, LUX ASTRALIS, TOTEM..., to name a few. Edgar Kerval published his book *Via Siniestra - Under the Mask of the Red Gods* through Aeon Sophia Press, where he recorded his experiences with Qliphothic magick and energies from African and Brazilian sorcery that he called "The Red Gods." His second book called *Ast Ma Ion-Eos Tar Nixet* was released by Ophiolatreia Press. He also works on publications such as *Qliphoth Journal*, *Noxaz* and *Sabbatica*. At the moment he is running his own publishing house, Sirius Limited Esoterica.

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Kai'Nathera had been involved in the occult for over 25 years. She is a HPS, and involved in a few orders. She is a Daemonalter /Satanist. She works with Chaos Magick, Blood Magick, Necromancy, and Divination, Vampirism and Herbalism and a few others.

Katie Anderson is a writer and artist. Her essays and poetry have been published in the U.S. and abroad. She is a Shamanic Witch and Draconian Magician. She is a member of the Temple of Witchcraft and the Temple of Ascending Flame. She is also an artist and graphics designer. Her art addresses themes of spirituality, philosophy, and metempsychosis.

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Leonard Dewar is a Walker of the Crooked Path and a solitary practitioner of the Traditional Craft. He studies history, and lives in the

countryside of the State of São Paulo, Brazil, where he is doing research about the cunning folk of the Old Ones, inspired by the syncretism of countless traditions that have been brought by immigrants from many regions of the world to his country. He has his own beliefs and forms to express his Arte, and the Draconian Path is one of these expressions. He is also interested in the Traditional Craft and the Left Hand Path. If you want to know about of his ideas, you can access his website where he publishes his thoughts about witchcraft, occultism and the Left hand Path in Portuguese, called “A Nona Direção” (The Ninth Direction):

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Lucien von Wolfe has spent the last 25 years as a student and practitioner of the LHP. Through collaboration and devotion to the Draconian Current, Lucien has developed a strong connection with ancient forces such as Lilith, Lucifer, Loki, Fenris, Tiamat, and Melek Taus, and is currently writing articles pertaining to his experiences.

M. King - Originally from Detroit, MI, Mike King (M. King has been on the path of the occult since he could remember. A serious practitioner of the

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She has also written a title for Moon Books, in their Pagan Portals series.

Grimalkyn; The Witches Cat, Power Animals in Traditional Magic.

Nemo.V is an occultist interested in comparative mythology and religion, folklore, the development of magical and mystical practices according to these areas and the psychology and history of magic (LHP and RHP). He has knowledge on practices of Hermeticism, Kabbalah, Pagan Traditions, Chaos Magick and Thelema. His main goal is in creating methods of discovery and development of the True Will, respecting the individuality of the essence and the personality.

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Selene-Lilith is a Polish occultist, musician and poetess. She was born in 1970. She studied Polish in Cracow University. As a priestess of Temple of Ascending Flame she is strongly connected with goddess Lilith. Now she is a member of House Rakoczy.

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Temple of Ascending Flame

Temple of Ascending Flame is a platform for individuals around the world who want to share certain aspects of their work with the Draconian current with other adepts of the path and for those who simply need guidance into Draconian self-initiatory magic. It is both for newcomers who make their first steps on the Path of the Dragon and for experienced individuals who wish to progress on the Left Hand Path. We are not a "magical order." We do not charge fees for membership and our work is not based on any hierarchies.

There are no restrictions on participation in our open projects, and in our inner work we welcome all who are capable of receiving and channeling the Gnosis of the Dragon.

More information: **ascendingflame.com**

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[16] *Lilith, Seductress, heroine or murderer?* , Janet Howe Gaines, biblearchaeology.org

[17] Genesis 1:27 "*So God created man in his own image, in the image of God he created him, male and female he created them*." Genesis 2:19 - 22

"*Now the Lord God had formed out of the ground all the wild animals and all the birds in the sky...But for Adam no suitable helper was found...Then the Lord God made woman from the rib he had taken out of the man, and he brought her to the man*."

[18] Zohar I 20a

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[22] Genesis 1:16 "*God made two great lights, the greater light to govern the day and the lesser light to govern the night.* "

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